

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2110.

LONDON, SATURDAY, APRIL 4, 1868.

PRICE
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ROYAL LITERARY FUND.—The Seventy-ninth Anniversary Dinner will take place in the New Hall of the Freemasons' Tavern, on WEDNESDAY, the 6th of May.

The Right Hon. BENJAMIN DISRAEELI, First Lord of the Treasury, in the chair.

The Stewards will be announced in future Advertisements.

OCTAVIAN BLEWITT, Secretary.

No. 4, Adelphi-terrace, W.C.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

Instituted 1814. Incorporated by Royal Charter, 1842.

Under the immediate Protection of Her Most Excellent Majesty, THE QUEEN.

President—Sir FRANCIS GRANT, P.R.A.

The Fifty-third ANNIVERSARY FESTIVAL will take place in FREEMASONS' HALL, on SATURDAY, May 16th.

JOHN DUKE COLERIDGE, Esq. M.P., in the Chair.

Tickets, including Wines, One Guinea each; to be had of the Stewards and the Assistant-Secretary,

MR. WINDHAM PHILLIPS, Hon. Sec.

FREDERIC W. MAYNARD, Assistant-Sec.

34, Old Bond-street, W.

MUSICAL UNION.—LUBECK, AUER, and GRUTZMACHER will play April 21st; **SAINT-SAËNS** April 22nd; **BUSSINI** April 23rd; **MONTEVERDI** April 24th; **DUFOUR** April 25th; **RODRIGO** April 26th; **MAZZOLINI** April 27th; **ROSSINI** April 28th; **BUSSINI** April 29th; **DUFOUR** April 30th; **ROSSINI** May 1st; **BUSSINI** May 2nd; **DUFOUR** May 3rd; **ROSSINI** May 4th; **BUSSINI** May 5th; **DUFOUR** May 6th; **ROSSINI** May 7th; **BUSSINI** May 8th; **DUFOUR** May 9th; **ROSSINI** May 10th; **BUSSINI** May 11th; **DUFOUR** May 12th; **ROSSINI** May 13th; **BUSSINI** May 14th; **DUFOUR** May 15th; **ROSSINI** May 16th; **BUSSINI** May 17th; **DUFOUR** May 18th; **ROSSINI** May 19th; **BUSSINI** May 20th; **DUFOUR** May 21st; **ROSSINI** May 22nd; **BUSSINI** May 23rd; **DUFOUR** May 24th; **ROSSINI** May 25th; **BUSSINI** May 26th; **DUFOUR** May 27th; **ROSSINI** May 28th; **BUSSINI** May 29th; **DUFOUR** May 30th; **ROSSINI** May 31st; **BUSSINI** June 1st; **DUFOUR** June 2nd; **ROSSINI** June 3rd; 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FULLANDS COLLEGIATE SCHOOL, TAUNTON.

AN UPPER MIDDLE-CLASS PUBLIC BOARDING SCHOOL.
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LITERATURE

God in History; or, the Progress of Man's Faith in the Moral Order of the World. By Baron Bunsen. Translated from the German by Susannah Winkworth; with a Preface by the Dean of Westminster. Vols. I. and II. (Longmans & Co.)

THOSE acquainted with German literature, philosophical and religious, know what an important idea is involved in the term *Gottesbewusstsein*, man's consciousness of the Divine. The object of the present work is to give an outline of the history and progress of this religious consciousness,—to show that there has always been a faith in the moral order of the world, the progressive development of which it is possible to discover: in other words, a philosophy of history is the great task undertaken by the writer. The solution of the problem proposed has been the aim of all European philosophy of the past and present centuries that has borne any fruit. To arrive at it, metaphysics, history, and philology must contribute their part. Ethics and religion enter into its essence. The eternal laws of the moral order of the world or the spiritual kosmos are as definite as the laws of gravitation and light.

After the first book, which is introductory, the second describes the characteristics of the consciousness of God among the Hebrews; the third, the religious consciousness of the Aryans of Eastern Asia, before the introduction of Christianity; and the fourth, the consciousness of God among the Aryans in Asia Minor and Europe prior to the Christian era. Of these the second book is somewhat shorter than the third, while the fourth is longer than the two preceding ones together.

The general theme of the work is one of the grandest which can occupy the human mind. It was therefore worthy of the genius of Bunsen, and admirably adapted to his method of philosophizing. No writer had attempted it before from the same point of view, and with the same approach to completeness. The outline sketched by the hand of a master is most interesting and excellent. The field he had to traverse is wide, and he has swept over it with far-reaching penetration, vast learning, philosophical earnestness, and ethical elevation. The reader admires the comprehensive vision, the noble enthusiasm, and the acute reasoning of the author. All history is laid under contribution. Philology and philosophy lend their help at every step. Nowhere is Bunsen seen to greater advantage as a learned, religious thinker. We accompany him with slow step, pondering over the mighty problem he explores, and impressed with a profound respect for the gifted intellect which extracts the essence of philosophy from the labyrinth of human affairs as well as from the fragmentary literature of a remote past. The work is a noble monument to the author's learning and talents. He attempted great things; and if he did not live to accomplish what he projected, his aims at least were exalted. With an enthusiastic and persevering energy rarely equalled, he lived to do much for his generation and for humanity.

An enumeration of the mere contents of the book would give no just idea of their variety and value. In the second division, which treats of the consciousness of God among the Hebrews, he singles out four leading persons, Abraham, Moses, Elijah and Jeremiah, as representatives of that consciousness; after

which, the Hebrew prophets are sketched with relation to the general subject, and the Books of Psalms, Proverbs, Job, Ecclesiastes, examined. The theory of Providence during the two centuries before Christ necessarily brings Daniel and the Maccabees before us.

The next book surveys the religious consciousness of the Egyptians, the Chinese, the Zoroastrian Bactrians, of the Aryans in the countries of the Indus and Ganges, and of Buddha.

The fourth book discusses, under the Hellenic consciousness of God, Hesiod and the Theogony, Prometheus, Nemesis, the Thracian bards, the Sibyls, Delphic rites, the Orphic Mysteries, Pherecydes and Pythagoras, the Epos of Homer and Hesiod, the lyric poets of Hellenism, the drama: the religious consciousness expressed in Hellenic painting and sculpture; in historical literature, represented by Herodotus and Thucydides; in the philosophy of Socrates, Plato, and Aristotle; and in Hellenic social life. This is followed by a survey of the Romans, whose prophets were Cicero and Tacitus; and by the religious consciousness of the Teutons prior to their embracing Christianity, where there is a good account of the Edda and Völuspá, Loki and Baldur.

The most elaborate of the books is the fourth, occupying the whole of the second volume. It is also the best executed. The second is the least satisfactory, though it has to do with the Old Testament. Here a number of the author's peculiar views are enunciated, to which he will find few adherents, such as, that the "man of sorrows" in the 53rd chapter of Isaiah was Jeremiah; and that Baruch wrote the latter part of the Book of Isaiah. He is also incorrect in his interpretation of Azazel, the *scapegoat* of the English version. Nor is any light thrown upon sacrifices and the ideas of Satan among the Semites. Indeed, the latter topic is handled in a way that criticism has now exploded. The picture which is presented of Abraham is finely drawn, but is to a great extent ideal. Jeremiah is one of his favourite characters; yet the reader cannot avoid thinking that he is painted in colours far too bright.

The description of Buddha and Buddhism in the third book is excellent. Euripides is judged too severely, and Pindar is idealized. But Aeschylus, Hesiod and Homer are set forth with critical ability and judgment. Indeed, Aeschylus and Sophocles are perhaps the best delineations in the whole work. Tacitus and Thucydides are pressed into the service reluctantly, as they refuse to say what the author attributes to them.

A single extract will show the spirit of the work:

"But we would fain come to an understanding with those well-meaning persons who think that they are authorized or even enjoined to apply to the Hellenes all the curses pronounced by the Old Testament and the Law against idolaters and sorcerers. We would beg them to lay to heart the following considerations. When they accuse the Hellenes of idolatry, have they really themselves risen to the conception of the one true God whom Jesus proclaimed? Have they, if only in the domain of their understanding, (in case they have not sunk into the worst kind of pantheism, namely, that of self-idolatry,) worked themselves clear of that spurious monotheism of the second temple, whose adherents nailed Jesus to the cross and persecuted his followers? The God of Abraham, of Moses, and of the Prophets is the conscious eternal Godhead living and working in the world and in man; but in man alone consciously, by means of his conscience. On the contrary, the God of the Israelites and Christian Judaisers, from Ezra to Moses Mendelsohn, is the so-called 'personal God' or 'Supreme Being,' consequently

a being, like other beings. They may contrive as many fine phrases as they will to designate God as the Spirit; their God is still, only in the highest conceivable sphere, a venerable, corporeal patriarch, who dwells outside the universe, though He is called the all-pervading Spirit; severed by an impassable gulf from the universe and from the human spirit which he is yet said to inhabit; not distinguished from the universe, as the Infinite from the Finite, but as mutual exclusives, like the watchmaker and the watch; out of space, and therefore banished from the universe, or else dwelling in a space by himself, as the Soul does, according to the view of certain physiologists. Such a God can have no other cultus than an external and ritualistic; the truly ethical element in worship is as much repressed and driven into the background by the externality of ceremonialism as by the breaking up and materializing of our conception of Him whom the conscience recognizes to be One and Sole. Nay, that spurious monotheism is in some respects still further removed from living faith; namely, in so far as it betokens a narrowing of the highest apprehension of God, the Eternal. Up to the time of Ezra, the safeguard of the Mosaic conception of God lay in the spirit animating the Law and the Prophets, and the testimony which these bore against ceremonialism and justification by works, against priesthood and tyranny, as they did in later times against Pharisaism and Sadduceeism; consequently, in the spirit of the written, traditional, historical word of God, proclaiming the mighty acts of Jehovah among the children of men. Now, in every age, such a prophetic guild and such documentary testimony had been wanting to the Greeks; and, as we have seen, they lost nothing in this respect by not erecting the Orphic hymns and Sibylline oracles into a word of God, but rather allowing scope for a free intercourse of the living mind with the Deity."

We do not think that the learned and eloquent writer has succeeded in tracing a distinct outline of the development of the divine consciousness in all the peoples and heroes he describes. But he has furnished a valuable contribution towards the solution of the great problem, and pointed out the way of doing what he himself desired to accomplish. The nature of his subject compelled his discussion to be general; had he gone into detail, he would have failed, because his genius was unfitted for exact and minute criticism, though he often attempted it. He was at home in a field where imagination and ethical sympathy had scope for exercise, and his learning could be supplemented by speculative philosophy. Bunsen was more comprehensive than accurate, rapid in generalization and bold in theorizing. His religious perceptions were exquisitely fine, his intellectual conclusions often rash.

The conceptions and style are thoroughly German, remote from the clearness of English thought. Hence it is very difficult to read Bunsen consecutively. One is always trying to render his ideas and language into English; for, though translated, they are still saturated with Germanism. The work has also a diffuseness which may well fatigue. The absence of compression makes itself painfully felt. It is for thinkers, not for the votaries of light literature, and will amply repay those who peruse it more than once. To skim over it is impossible; to be appreciated it must be studied.

The translation is well executed, considering the difficulties of the task. Yet it is hardly up to the level of Miss Winkworth's former versions. The very frequent use of the relative pronoun *that*, and of the perfect tense for the imperfect, might have been avoided with advantage. There are occasional slips which are easily rectified: such as *prediction* for Weissagung, the English word conveying a meaning which the author did not intend. We cannot tell the reason why terms are omitted here and

there, as in the note on p. 185 of the German (Vol. I.), about Gesenius's article; why the reference to Stier (p. 75, Vol. I. English) is left out; or the cause of the English version of Isaiah lii. 13—liii., being taken in preference to Bunsen's, which is far more correct. But minor things of this nature may be well excused, since the work of translation has been excellently done on the whole. We should certainly have liked a few explanatory notes, and the correction of Bunsen's mistakes, such as the name Spener for Spencer, where an ordinary reader is liable to confound the pietist with the learned author of the work on the laws of the Hebrews; Clement's *Hypotypos for Hypotypes*; and the contradiction in pp. 5, 6, of Vol. II., where Homer is made both younger and older than Hesiod. Notes might have been given respecting persons like Goerres and Daumer, who are almost unknown in England; and the title of Lobeck's book referred to in Vol. II., p. 87, which Bunsen has not descended to give even in the Appendix, should have been supplied.

The book, as far as it is now presented to the English public, cannot fail to attract the attention of thoughtful scholars and intelligent readers. As it tends to enlarge their conceptions of the capabilities of the human mind, its gropings after the Infinite, its moral instincts and aspirations, its attestation of a Divine Creator, who has stamped His image on humanity, however much it has been obscured by unfaithfulness to the high trust committed to the creature, we cordially commend it to their notice. The man who communes with the spirit of Bunsen must be conscious of a divine element in his nature.

English Seamen and Divers. By Alphonse Esquiro. (Chapman & Hall.)

THE title which M. Esquiro has given to this new collection of studies scarcely does justice to the contents of his book, yet causes some disappointment to his readers. His former books on England were remarkable for the novelty of their point of view, and their happy treatment of subjects which had acquired an almost wearisome sameness in the hands of English authors. M. Esquiro was not enough of a native to acquiesce in our habits, not enough of a stranger to be offended by them. There was nothing savage or personal in his criticism; nothing that was self-satisfied in his approval. One of the temptations to which the writer on a foreign country is most exposed lies in the contrast between the customs which he is observing and those which form his own standard. Whether he praises or blames, he does so with reference to his own country. M. Esquiro has always been free from that fault, and this is one of his greatest merits. The present book retains these characteristics, but its subject is not so well suited to this mode of treatment. M. Esquiro has not looked at our sea-life for himself, and does not know it so well as to grasp all its features with his usual clearness and precision. He is to some extent dependent on legend and hearsay, and what he has seen has rather enabled him to realize what has been told him than to judge of its relative significance. At the same time he has tried to see for himself, and his descriptions are accurate. Their only fault is that their range is limited, and that their author, besides being a man of culture and observation, a Frenchman in quickness and an Englishman in sound sense, has not passed ten years of his life on the ocean, and another ten years at the bottom of it.

If, however, M. Esquiro has scarcely caught

the peculiarities of sailor life, he has done himself injustice in not giving us an inkling of the variety of his book. His several chapters describe the Greenwich Observatory, the Admiralty, the Coast-Guard Service; the Port of London, with its docks and basins, its cramps and decoys; the life of sailors in the navy and in the interval between their being paid off and their being entered on the books again; Lloyd's, and their system of marine insurance; Woolwich Dockyard, and the training-ship for the homeless boys of London; diving-bells and diving. The programme is full and tempting. Every part of it has some connexion with the sea, for both Greenwich and Lloyd's materially influence the most distant regions, and growls against the Admiralty proceed from pole and tropics. When M. Esquiro writes of the London Docks, we feel that we are indeed in the company of the author of 'The English at Home.' His description of Greenwich Observatory has not those distinctive traits, but it does not stand in need of them. It might have been written by an observer of any nation, by an Englishman as by a foreigner. All that it demands is an eye, a mind, and a pen: M. Esquiro has made use of all three.

Perhaps, there is one point in the system of the Observatory which strikes a Frenchman more than an Englishman. Certainly M. Esquiro, in alluding to it, pays a compliment to the "truly English strength of will" to which it bears witness. It is the self-denial with which Greenwich turns away from the fairy tales of science, and pursues strictly what is practical. The visitor to the Observatory, who is betrayed into poetry by the way in which a star is trapped by a series of threads, "like a bird of light caught in a cage," who expresses a natural wonder at a clock which marks half-past fifteen o'clock, and ten minutes past twenty, and counts with the same feeling on the gas-stove heated up to eighty degrees, in which chronometers are tested for the tropics, may well be startled at the firmness recorded in the following sentence:—

"About the year 1847, when Mr. Airy was Astronomer Royal, M. Lerebours offered to Greenwich Observatory the largest refracting telescope which had ever been constructed. The temptation was certainly a great one; it would have been flattering to the self-esteem of the institution to have possessed a wonder of this sort, unique as it was in the world. Mr. Airy need only have said the word, and the Lords of the Admiralty would assuredly have consented to make the purchase. But the Astronomer, on the contrary, held the present aloof with a determined hand. What was it that he feared? The perfidious influence of such a siren, which, by concentrating attention on the beauties of the heavens, would, perhaps, have turned away the attention of the assistants from their daily task, and thus compromised the success of the Observatory."

It is not only in his flights to the stars that M. Esquiro is poetical. In his chapters on diving, which are remarkably entertaining, he has similar fancies. There is some exaggeration in talking of the diving-bell, as it gently emerges from the liquid element, seeming to imprint with its wide lips a kiss on the surface of the waves. "The divers themselves," adds M. Esquiro, "sometimes talk of the amours of the diving-bell and the ocean." Not quite in that tone, we should fancy. The legend of the diver who "saw appear at one of the windows of the bell the pale face of a woman, with long hair intertwined with seaweed," and heard from her that she was one of the spirits of the sea, that she had marked him out for his kind disposition and would protect him, no doubt supports M. Esquiro in his theory. But we think the latter part of the legend, where the

spirit appears in the guise of a monstrous shark, and punishes the diver for his perfidy, is more natural. M. Esquiro must have refined on the beginning of the story, and made his siren as attractive as the one in the Arabian Nights. English seamen are more apt to sympathize with the mermaid in the engineer's song sung by Mr. Albert Smith, and to dwell on the delight of always hearing 'Rule, Britannia' in the region most properly subject to that government.

We may regret that M. Esquiro was not allowed to go down in a diving-bell and explore the foundations of the Plymouth Breakwater, but we are thankful to him for his Whitstable experience. There he put on the india-rubber suit, the shoes with leaden soles, the leaden weights and the helmet, and descended to the abode of mermaids and oysters. The water was not very deep, some thirty feet, and he did not stay long, though he brought up a pebble to show that he had been to the bottom. But his sensations, as he describes them, were not pleasant. Although the sea was calm, he was beaten about and made giddy by the water dancing round his helmet; his temples seemed screwed in a vice, and a tempest roared in his ears; the atmosphere of the sea was like that of a November fog, a pale, doubtful twilight, and the india-rubber garment stuck as closely as if he had been sewn up in the skin of a marine monster. However, his own clothing was not wetted, and he had attained the end he had in view. Perhaps, if he had stayed longer, he too might have seen "the fish, attracted by the metallic glitter, come and swim round the head of the diver like a flight of small birds, and even imprint a kiss with their mouths on the outside of the helmet." But as this is the second time we have heard about a kiss being imprinted, we begin to suspect that M. Esquiro has not told us all his adventures. We will allow him to conceal his blushes, by turning to a very different kind of story, which he had from the mouth of a Prussian engineer:—

"He himself had been working for about an hour on the scene of a shipwreck, when by the fantastic light of the sea, he fancied that he perceived a sunken vessel at some distance off which he had not before remarked. He went forward to examine the unknown object; but it was in motion, and glided through the water without any visible movement, darting forth fearful glances, and shedding a kind of livid glimmer. There was no mistake this time; it was certainly a shark. M. Euber, with his companion, turned to seek refuge behind the shattered hull of the shipwrecked vessel. Their position was a critical one. Their friends, not receiving any signals from them, might at any moment hoist them up to the surface; this would have given a great advantage to the monster in attacking them; they therefore made up their minds to cut the rope. The creature came occasionally to watch them, glaring at them through the displaced planks of the ship. They fancied they could discover some signs of astonishment in his cruel physiognomy; he certainly had never before met with anything in the sea of a similar appearance: his surprise, was not to be wondered at. The two divers had made every preparation to sell their lives as dearly as possible; but, after mature deliberation, the shark slowly took himself off."

What account the shark gave of the meeting is, unluckily, beyond M. Esquiro and his informant. We should like to have a photograph of the shark's face when it expressed astonishment, or any other feeling than that conveyed by a gaping mouth and bristling ranges of teeth. Had M. Esquiro been in the place of the Prussian engineer, he would probably have summoned the shark to state its impressions, and assured it that its autobiography would be well appreciated by the *Revue des Deux Mondes* and the English public. And this would be per-

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fectly true of anything written by M. Esquirois. We have shown that it is true of the present volume.

The Life of John Lonsdale, Bishop of Lichfield; with some of his Writings. Edited by his Son-in-Law, Edmund Beckett Denison, LL.D. (Murray.)

The biographer of the late Bishop Lonsdale assumes that sons-in-law are better suited for such office than sons,—an assumption that can be sanctioned only according to circumstances. But even a son-in-law may find the task difficult when he has little or nothing to tell, and Mr. Denison confesses that such is his case in the present instance. He tells this little, however, so well that his volume is very agreeable reading. It has in it, indeed, a certain amount of pretty impudent affectation, or rather oracular assertion; but this is more amusing than offensive, and it gives pungency to a religious life which is exempt from all the stilted nonsense and sublime hypocrisies which often disfigure such works and render them worse than useless.

Fourscore years ago this parson's son was born, and last year he died, after holding the bishopric of Lichfield four-and-twenty years. The overworked but brave and cheery man sat at his last meal, in the presence of his daughters, said what a blessing it was to have them round him, bowed his head, and died;—Euthanasia!

Mr. Denison is perhaps a little too enthusiastic about his father-in-law; but then the latter was really a rare man. We make little account of his reading, at three years old, better than his father; of his being the purest Latin scholar of his day; or of his writing classical exercises for his school-fellows, with a scattering of blunders in them, to make them look duncelike here and there. Lonsdale's great characteristics were his honest mind, his noble purpose, his liberal sentiment, his generous actions, his joyous and hearty spirit, his frank gentlemanlike bearing, his manly feeling for man, and a purity of nature which connected him at once with divine influences and human sympathies.

He was not quite free from all prejudices, perhaps; but if he abhorred Popery, he only hated that which properly comes within the meaning of that word; he could love an honest English Catholic as he did any other Christian. He had, therewith, an old-world reverence for Eton, where he was partly educated. But he was one of those boys who educate themselves. Of such lads, having genius, ability, taste, Eton makes much; but it does nothing for the poor dull strugglers who need help and cannot instruct themselves.

Lonsdale's career, simple as it was, was not without variety. He laboured in both town and country, was chaplain, tutor, principal, and a cathedral dignitary, before he was a bishop; and all with honour and usefulness. Among other things, he was Canon of Lichfield, and Mr. Denison hopes that the previous condition of the place was somewhat misrepresented by the man who said that "John Lonsdale introduced Christianity into Lichfield." We have been used to think that St. Chad had come from the then bishopric of York to do that service in the old see of Mercia.

There were some "unco righteous," however, who would hardly count Lonsdale a Christian at all, for he could not see any prohibition in Scripture of a marriage with a deceased wife's sister; and he shared with Tillotson in the wish that we were well rid of the damnable clauses in what Servetus used to call the Sathanasian Creed. Mr. Denison praises the

bishop's love for English words rather than Anglicized Latin words. He preferred "happiness" to "felicity." The editor is very sharp on a penny-a-liner who described the dying bishop as saying, in reply to a question if he felt faint, that "he had never before experienced a similar sensation," whereas he did say, "I feel strange, not faint." Mr. Denison thoroughly approves of the bishop's love for and use of simple English words, but he hardly shows his own liking for such words by speaking of a "mortuary inscription" on a tombstone, and of the bishop's death as a "translation."

The consecration of above a hundred-and-fifty churches during the twenty-four years of Lonsdale's episcopacy only indicates a small share of the labours which he cheerfully underwent. He was a worker from a boy, loved fun as he loved work, was rather sorry that a bishop might not go and see a good play as well as other Christians, but he forgot all enjoyments in his multitudinous labours, and finally died in harness.

As a fair sample of Mr. Denison's book, we may take a passage which refers to a matter which is still of importance:—

"The 'Table of prohibited degrees,' usually printed in prayer books, is no part of the legal prayer book: the Church of England has nowhere defined what degrees are prohibited by God's law: are, in the judgment of the Commissioners, rather in favour of than against them; and there is no evidence of any such prohibition in the first three centuries. This is not the place to discuss the question, except so far as Bishop Lonsdale was concerned in it. I therefore go on to state that when a Bill for repealing the Act of 1835 came up to the Lords from the Commons a few years afterwards, Bishop Blomfield announced the discovery that the marriages *were* prohibited in the earliest times, by the 'Apostolical Canons': not knowing that even Dr. Pusey had given them up as a forgery of the fourth century; and having (incredible as it seems) not even read enough of them to see that he had contrived by his own two marriages to violate every one of the four 'Apostolical Canons' which relate to matrimony, except the one he wanted for his argument. He was too honest a man to deceive the House of Lords intentionally, to say nothing of the inevitable exposure of himself: he had evidently been misled by somebody, and plunged into this double blunder with characteristic rashness. The Bishop of Exeter was still bolder. He assured the Lords that he could prove no less surprising a proposition than that Herodias's first husband was dead before she married his brother. When his proof was published it turned out to be a mere guess of his own at a new interpretation of Josephus's account; which shows that Philip was alive, even more clearly than Matt. xiv. and Mark vi. And when he published a 'Letter to the Bishop of Lichfield' on the subject in 1860, he was silent about his Hero-dian discovery; which, if true, was worth more than volumes of argument about 'the opinion of the Church.' The nature of the discovery had of course been exposed. The cause of that letter was his displeasure at Bishop Lonsdale having authorized Lord Granville to tell the House of Lords that his opinion of the lawfulness of such marriages was unchanged. He tried also, with what success may be imagined, to crush one of the first Hebrew scholars in the world, the late Dr. McCaul, who had published his opinion, concurring with that of the chief Jewish Rabbi, that there is no ground in Leviticus xviii. for the prohibition, but rather the contrary."

Of the lighter portions of the volume, the following is the best. Mr. Denison is speaking of the prelate's love of good stories:—

"Here is one, of a kind which he particularly enjoyed: A blustering man in a railway carriage said, 'I should like to meet that bishop of —; I'd put a question to him that would puzzle him.' —'Very well,' said a voice out of another corner, 'then now is your time, for I am the bishop of'

[it may easily be guessed what]. The man was rather startled, but presently recovered, and said, 'Well, my Lord, can you tell me the way to Heaven?' 'Nothing is easier,' answered the bishop; 'you have only to turn to the right, and go straight forward.' Among the stories of Bishop Blomfield (not already published in his Life) our bishop was fond of this one, which was current at Bowness, where he spent several of his summer holidays. One day when the Bishop of London was just starting for a journey among the lakes, the waiter told him a gentleman wanted to see him. A rather freely-talking person to whom he was complaining of being so stopped said, 'I should think you d(e)d the waiter.' he answered, 'No, I *seed* the gentleman.' Again, he was asked, when he was an archdeacon, to certify that a parsonage required some repairs, which belonged to a man who had stuffed birds and beasts all over it, and who said to him, 'You see this staircase is very weak.' he answered 'Well, I am sure it smells strong enough.'

Three sermons included in the volume are like justificative pieces to prove what is advanced by the biographer of the late bishop. An excellent photograph, as frontispiece, conveys a truthful idea of the outward man himself

La Montagne. Par J. Michelet. (Paris, Lacroix Verboeckhoven et Cie)

M. Michelet says the epigraph of his book should be "remonter." Fatigued with his immense labours in history, with his painful journey across twenty centuries, circumstances placed him in contact with Nature, and he wishes others to draw the same regenerating influences from its study as himself. He had buried his youth in the sepulchres of history, wandering among tombs, gathering up piously the ashes of the dead of countless generations, when he fell ill in 1853, at Nervi, near Genoa. He felt himself dying, yet full of life and of desire for it, with his heart still yearning towards unaccomplished dreams and literary projects,—with his history, still incomplete, moaning for accomplishment. He consulted a physician in Italy, the country of great doctors. The response of the oracle was, "Let him return to earth: buried under the living soil, he will have new life." This, in plain language, means that the doctor prescribed a course of baths in the warm mud spring of *Acqui, la Bollente*, in the valley of the Bormida, in Montferrat, for the sick historian.

It was hardly possible to be put on terms of greater intimacy with our common parent. M. Michelet lay day after day in his marble bath, buried, mummy-like, in a sarcophagus of hot mud, his head only visible, swathed daily by the care of the *fango-rolo* Tommasini: from this daily contact with "*Terra parens*," he derived, like Antaeus, renewed strength. Our cradle, the earth from which we spring, ought it not to be means of rejuvenescence? Let us hope so, says M. Michelet.

M. Michelet has summed up his sensations as he lay extended in Pharaoh-like state in a characteristic page. Nothing was felt at first but a general dreamy state of well-being; but after repeated experiences, successive stages of sensation were distinguishable: first quarter of an hour, quietude; thought trying to make itself out; his sickness—it's origin, his inordinate, ill-regulated ambition, which had led him to exhaust his strength,—all these were reviewed. The dead with whom he had lived seemed to call for him on the other bank; but Nature has him yet by the hand, holds him back, and in the second quarter of an hour her victory was so complete that the only idea left in his brain was "*Terra mater*." He felt her, the kind mother, all over him—gentle and sympathizing and caressing, and filling her wounded child

with her genial warmth. All over him?—inside him too. Her vivifying spirit entered into him, mixed itself with him, disseminated itself into his soul. The identification was complete: he could not distinguish; so much so, that in the last quarter of an hour, the part of his body yet uncovered, his face, became a nuisance. "His body was happy, and that was himself; but his head felt as if it was not himself—was unhappy. However, in the end, the earth, after this temporary marriage in a mud bath, was so good as to relieve M. Michelet of his infirmities, and take them upon herself, and to give him back life, warmth, and youth. His years, his labours and his pains were all left at the bottom of the marble sarcophagus; and he began a new existence. A sort of unctuous light was felt on his body; the invisible soul of the world had been absorbed into it at every pore. She has given me new life and power, said the convalescent; may I show myself worthy of her gifts, and drink of her torments with a more benevolent heart, and enter into her holy unity!" *L'Oiseau, La Mer, L'Insecte*, and *L'Amour* were offsprings of this vow; and now we have *La Montagne*, as a further instalment of his debt to the Great Mother.

There are other pages in this volume of a more gentle biographical interest, written by Madame Michelet, further explanatory of the manner in which the historian was driven to renew a faith, disheartened and desponding, after long intercourse with so many generations of humanity, in the passionate adoration of Nature. For it is in company with Madame, who published a charming volume last year, the *'Mémoires d'un Enfant'*, that he has cultivated the society of birds and insects and the children of the sea. Madame Michelet also further inoculated her husband with her love of flowers, which she regarded in early youth as little lady companions from whom she kept no secret; and who whispered to her in intelligible language of their own quiet sorrows and delights; and it was from Hyères, which she calls a Babel of flowers and foliage of every continent, that she felt inexpressibly driven to commune with the simple Flora of the Alps, and the journey undertaken, of which the product was to be '*La Montagne*'.

The method of M. Michelet in observing Nature is now well known. Yet, although it might seem to be merely the natural expression of his genius, he only follows in this the lead of science. Where does life begin?—where does it end? To such questions science can find no reply, but only says the limits of vitality recede deeper and deeper down into Nature the more she is studied. Sensibility and the power of locomotion, which was imagined formerly to be confined to the animal world, are now admitted to exist in plants to a certain extent; and M. Michelet endows even minerals and the earth itself with vitality. Certain minerals have the power of repairing fractures; and the endosmosis by which liquid rises through porous rock—how does it differ from the rising of the sap in vegetation? The great earth itself becomes with him a living creature (we think it was Aristotle who first called the earth an animal),—an incessant mighty mother-worker, carrying on prodigious chemical and mechanical labours and experiments in the mysterious laboratory of its mighty heart, and throwing up incessantly their results with aspiration to mingle with the common life of the world.

If we were to attempt to find any blemish in a very charming book, we should say that M. Michelet deals too exclusively with the Mountain from this poetico-scientific point of view, and that the majesty and awe of the

great Alpine range, from an aesthetic standing-place, are not sufficiently reflected in his volume. The sublime as beheld by him is confined to a teleological basis. He regards the lake and the mountain exclusively in the light of fellow-workers with man and with Nature in developing existence; and, observing this, we are not surprised that he should speak slightly of Byron, who entered into no such considerations at all, but regarded the immense majesty of Alpine scenery as a reflex of divine glory, and drew from them the language of the sublime in human passion and emotion. The very finest expression of M. Michelet's book, by which he calls the Alps the "common altar of Europe," has been suggested by Byron:

Not vainly did the early Persian make
His altar the high places and the peak
Of earth-ergazing mountains.

In the same way, the chief thing which strikes M. Michelet in the glacier is that it is *chère vivante*; and he ends by calling it the "thermometer of Europe." Not, however, that he has not happy effects of descriptive language at times, as where he describes the glacier as making the impression on him, when first seen from the window of the hotel at Grindelwald, of a "luminous chaos." "The effect," he adds, "could not have been greater if a star had suddenly fallen upon earth, like a thunderbolt, and overwhelmed it with light."

Ingenious likewise are his descriptions of Mont Blanc, living apart like a hermit in solitary meditation, an immense white monk, buried in his cape and hood of ice:—"But his snowy scull-cap has the effect of a cemetery, of which the pyramids of rocks around are the monuments. These ancient daughters of fire lift up a protest against the white sepulchre before them, and declare its nothingness in comparison with the infinite darkness which tends below." "Strangest enigma of the Alps," he says, for while all the rest send forth innumerable water-streams, —while the Saint Gothard, in its expansive generosity, gives to the world four rivers which are the talk of all mankind,—Mont Blanc, the mighty miser, gives us barely two little torrents! Has he subterranean ways of escape? All that we can see is that he is always taking, and giving back very little. Must we think that he is prudently saving up, amassing the treasures of hidden life, for some future season of thirst, for some terrible drought of the globe?" The awaking of the voices of the streams after the long sleep of winter is one of the most cheerful phenomena of Alpine scenery, and has not been forgotten by M. Michelet:—"Happy is he who in the early hours of the great change has a sense and ear for the opening of the concert of all the waters, of the thousands and millions of springs which begin to speak! Such a one as I saw yesterday in a cranny of the mountain, half hidden in moss, little more than a thread of moisture, which might ask, Am I or am I not?—which this morning was about sufficient to quench the thirst of a bird, this evening what a mighty gurgling it has—how grave, stately and imperious it has become! It enters into conversation with the neighbouring springs. They have all got wills of their own, and their own voices, for side-talk and for chattering in I know not what dialect, and for intimate whispers to tell their little secrets to each other!" And naturally M. Michelet finds the best thing ever said on the subject is the exclamation of mystic Madame Guyon in her '*Torrents*':—

"Ces eaux! mais ce sont des âmes."

M. Michelet expends, however, the greatest part of his affection on the Alpine Flora, and watches the little loves of the blue gentian and the campanula with unvarying tenderness through a microscope.

This is his account of the courtship of his "noble" blue gentian:—

You would do a great wrong to my imperceptible little lover if you thought his passion only corresponded with his size. Passion creates a language for him. He finds a voice in his colour. He finds a voice in his heat. He does not talk silly like ourselves of "My fire, my flame"; but changes the temperature all around his beloved. She feels a very gentle flame, which is *he* and love itself. Lamarck observed this first in the flower of the arum. The firefly in the same way at night sighs itself forth in its spark of light. The delicate thermometers of Walfordin, which are placed in the flower between the lovers, permit us to measure the degrees of their passion. It goes beyond anything we know of animals. In one flower (the capuchin) the male, in ten hours, consumes an enormous amount of oxygen, sixteen times its own volume. What must happen, then, in the flowers of the tropics, in the vegetable fury of Java and Borneo? This heat certainly has the effect of making gentle and sympathetic the object of his passion. But this is not enough. All love has its magic, its secrets, its arts of fascination. The birds have their plumage, their song. All animals have their grace of movement. By that they exercise a magnetic influence. But his perfume forms the magnetic magic of the vegetable lover; that is his invincible incantation. He beseeches her, fascinates her, overpowers her with his odour. A divine language and truth,—ravishing, irresistible. If we, indeed, strangers to this delicate little world, are so sensible of these sweet emanations,—if a lady is sometimes thrown into emotion, in spite of herself, and troubled by them, what must be the case with the little *lady-flower*? How, penetrated, imbued with the odorous scent which envelopes her, which invades her, must she be overcome in advance,—and, more than overcome, transformed!

M. Michelet has not neglected the trees of the Alps, and he has found in them a language and a soul and an energy, characterized in his usual original style.

Although he deals principally with the Alps, he has not neglected other mountain ranges; the Pyrenees occupy two chapters of the volume, and are contrasted with the Alps and the volcanoes of Java and the Andes. The ice-mountains of the Arctic regions, Jean Mayen and Spitzbergen, are not unnoticed; but it is in the Alps that he feels at home, and it is for the Flora of Europe that he manifests a passionate and chivalrous devotion, to the jealous exclusion of gaudy exotics, who speak, in M. Michelet's fancy, a less true and less tender language to heart and soul, and the indiscriminate culture of which is calculated to ruin our taste and deprave our morals.

NEW NOVELS.

Dr. Campany's Courtship; and other Tales.
By the Author of 'Doctor Jacob.' (Bradbury & Evans.)

Mrs. Edwards possesses so much capacity for the performance of good work, that we have grounds for complaint and regret when she ceases to give us pictures of real life, and exercises her considerable though not extraordinary powers in imitating what is most fantastic and unprofitable in the productions of a morbid school of unrealistic novelists. The ten tales brought together in this unsatisfactory volume are not without indications of ability and signs of effort; but whilst they are all deficient in pleasantness and fidelity to Nature, the first, and longest, of them is the wildest piece of romantic nonsense that we have seen for some days. The shortest stories are the least objectionable; but 'Dr. Campany's Courtship'—the vague outline of an unfinished picture of crime and woe—is a laughably unsuccessful attempt to rouse horror by hideous suggestions. The drama is laid at Bercamb, which "is neither a

village, station, called, tage or mile of clear h blow villa, lonely Campa a men a very of me saic s life, w maint and the affairs the p lovely cipatio end in ful in Camp scene havin hold, and, ment lady where becom tising Camp trude the n twen cambl her i But circu doubl Hick lover the desti hurr shal we s and desi oak chen and spa to be Elg tan his int wit lux sal be we and an eye the in wi re fu or a wi al no oc w

village, nor hamlet, nor parish—a coastguard station only, with a thatched tumble-down hovel called ‘The Royal William,’ with a tarred cottage or two of retired smugglers, with mile after mile of brown moor and green marsh, with no clear horizon, with aguish mists at night, with blowy blue skies by day, with one solitary white villa, like an ostrich’s egg in the sand.” Of this lonely and egg-like villa, the occupants are Dr. Campany and his son, Hopner Campany, also a member of the medical profession, who make a very comfortable income as the monopolists of medical practice in a district which, to prosaic speculators on the probabilities of human life, would not seem likely to yield a decent maintenance to a single herb-vending midwife; and the narrative concerns itself with the love affairs of the younger Dr. Campany, who is on the point of marrying his father’s ward, the lovely and discontented Marian, when his anticipations of domestic bliss are brought to a sudden end in darkness and despair through the baneful influence of Lucius Elgar. A stranger to the Campanys, this Lucius Elgar comes upon the scene as a searcher after the picturesque; and having gained admittance to the Doctor’s household, he quickly fascinates the foolish Marian, and, having induced her to break off her engagement to Hopner Campany, prevails on the young lady to fly with him over the sea to a land where she will have freedom and leisure to become his wife. Whilst Lucius Elgar is practising on the credulity of the simple girl, Hopner Campany is making inquiries about the intruder’s antecedents, and satisfies himself that the man is an atrocious miscreant, who, some twenty years since, seduced a poor girl of Beramb extraction, and subsequently murdered her in the immediate vicinity of Marian’s home. But before Hopner can complete his chain of circumstantial evidence, and establish beyond doubt the identity of Lucius Elgar with Naomi Hickmott’s murderer, Marian and her diabolical lover have put off to sea in an open boat for the French coast. “By noon,” whispers the destroyer, as he draws Marian to his side and hurries across the marsh to the sea-shore, “we shall alight at a quaint old-world Norman town; we shall traverse a lovely landscape, all orchard and valley, nor take rest till sundown brings a desire for it. We shall dine in a picturesque oaken chamber, off rural fare; be served by cherry-cheeked Norman girls in blue kirtles and white mob-caps, drink to each other with sparkling wine.” Marian put her fingers up to his mouth. “Listen to me, Lucius: shall we be married there?” Of course the satanic Mr. Elgar satisfies her doubts on this rather important point; and having assured his victim of his impatience for their marriage, he puts her into the frail craft, which he has described with characteristic impudence as a safe and luxurious yacht, furnished with “a queenly saloon.” In another moment the voyage has begun. “The night darkened. It was as if she were conscious of evil, and curtained it by gloom and shudder, keeping back the pure heavens and the guileless moon, and the little cherub-eyed stars. On the surface of the pitchy sea the boat showed only a black speck, now plunging into a turgid circle of breakers, now riding with apparent ease along a smooth, silent current. The yacht seemed to recede further and further in the distance, like a fading vapour or a mirage city. The wind freshening brought a pale primrose dawn and a purple sea, on which the boat, an evil spirit, found itself alone.” Ill fortune awaits this yacht which is not a yacht, and death devours its miserable occupants. “When the pale primrose dawn had warmed into the fullness of a crimson aurora, the yacht to which Marian looked as her haven

of safety was nowhere to be seen. Mr. Elgar had been obliged to deceive her. The cushioned saloon, the Cleopatra-like luxury, the air of wealthy romance hanging round the pretty craft, were all myths. The yacht was a thing of vision only,—in reality a mere sailing-boat, bound on other errand than that of love. And a leaky boat guided by a drunken pilot are not favourable adjuncts to rock-bound coasts, uncertain shallows, wild areas of breakers, deceiving winds. With the sun blew up a quick breeze, —at first a breeze only, soon a gale, and with it came the fate ‘fore-doomed from oldest time.’ The leaping waves engulfed alike foregone story and crime. Marian and her lover tasted the bitterness of death more mercifully than they could have done later. Hopner, Jessie, and the old man could but show themselves as merciful as the soulless winds and waves. They kept her secret and forgave.” Thus ends the story, which leaves the reader more inclined to laugh than weep over its final catastrophe.

Brakespeare ; or, the Fortunes of a Free Lance.
By the Author of ‘Guy Livingstone.’ 3 vols.
(Tinsley Brothers.)

As it is useless to expect that the author of ‘Guy Livingstone’ will ever write anything but feeble imitations of his original work, we were not surprised at meeting once more the renowned “Guy” himself in the form of a Free Lance of the fourteenth century. Brakespeare is that hero’s name in the present novel, and he rejoices in all those charming characteristics with which the novel-reading public are so familiar. There may be a few enthusiastic beings not yet glutted with these reproductions of ‘Guy Livingstone.’ The gigantic strength, the towering height, enormous muscles, forbidding face, loose morals, and pedantic speech cease even to amuse by the farcical exaggeration with which they are portrayed; whilst common sense rebels more and more at such a grotesque caricature being presented to us as a possible human being. When we mention then that Brakespeare is a Guy Livingstone, who conquers his enemies in the same easy fashion, and who combines in the same happy way the maudlin sentiment of the school-girl with the brutal ferocity of the garrotter, and that this gentleman constitutes the book itself, we have said enough to show the nature of the story.

We are bound in fairness, however, to state that Brakespeare himself is certainly the least of the Guys who have yet appeared. He apparently seduces no man’s wife, does not blaspheme so much as usual, and only murders one poor page. This is an improvement. On the other hand, the number of men slaughtered in fair fight rather exceeds the ordinary number.

May we humbly petition the author to make his next hero talk in a slightly less stilted form? For, even if we could manage to get over his other peculiarities, his language has always been too much for us. Here we are sorely punished. Brakespeare Guy employs even a more absurd lingo than usual. It is a curious mixture of modern English with a few obsolete words, and this mixture has the frame of each sentence curiously twisted from its proper state till a wonderfully pompous and laughable language is the result. The author apparently labours under the impression that a free use of the following sentences and words gives his creations a smack of nobility and antiquity. These are: “Wottest thou why,” “for which misdeed may God assolzie him,” “bewray counsel,” “guerdon,” “brache,” “ontre-cuidance,” “I wis,” “malapert vassals,” “valiance,” “destrere,” &c. We can assure him that if he imagines the language employed in

this novel bears the smallest resemblance to that used by a knight in the reign of Edward the Third, he is mistaken. The mistake is about as palpable and funny as that made by Mrs. Plornish, in ‘Little Dorrit,’ when she flattened herself she was talking Italian.

We do congratulate the author, however, most sincerely on one circumstance, which distinguishes the present work from all his previous efforts. In this circumstance he has exercised an amount of self-negation and self-control for which we hardly gave him credit. They who know ‘Guy Livingstone’ and the succeeding works of the same class well, will thoroughly appreciate the fact that the word “Bersekyr” has only been used three times in the whole of this novel. What may we not hope for in time?

How I rose in the World. 2 vols. (Skeet.)

This is an unpretending novel, with but few distinguishing characteristics. A simple story is not ill told of a young man’s love for his employer’s daughter, and this love, after a variety of opposing circumstances have been swept away, ends in the usual happy fashion. The hero’s rise in the world seems certainly more due to his luckily obtaining the love of the rich merchant’s daughter than to any particular merit of his own, but in a novel this is so far common that we can hardly quarrel with it. The story is not one of that numerous class which purports to teach hard-working boys how they may hope to attain great wealth and eminent position by slaving for fourteen hours a day for about thirty years. So if any one has bought the book, merely judging from its title, under the impression that it will teach youth the blessings of early rising, strict piety, hard work, avoidance of theatres, music-halls and other places of entertainment, that purchaser will be disappointed. The youth to whom it is given will probably enjoy an ordinary novel, and learn how jolly a thing it is to have a rich girl fall in love with him.

The merits of this work are not, we are bound to state, of a very high order, but there are no serious faults in it. The worst defects arise from a seeming inexperience in the art of novel-writing, and from a slight tendency to the common-place and pedantic. For example, the following speech made by the heroine when requested by the hero to break off an engagement with the man she does not love, is too like the penny-a-line style of melo-drama in the very minor theatres—“No more!” she almost shrieked; “I cannot bear it. My brain reels, and I feel as if reason was tottering on her throne.” Now the author will probably acknowledge on consideration that this is not exactly what a real young lady would say under such circumstances. Again, it is inartistic to make a gentleman give the whole history of his birth and education in a letter to his lady-love bidding her adieu. It bears too close a resemblance to the practice of farce-writers, who compel the first man appearing on the stage to come forward to the footlights and put the audience in possession of the necessary facts by a kind of unnatural soliloquy. If the author will bear these hints in mind, and take greater care in the construction of his story, we shall hope to hear of him again under more favourable circumstances.

A Journey in Brazil. By Professor and Mrs. Louis Agassiz. (Trübner & Co.)

Travels in South America—[Reisen in Süd-Amerika, von J. J. von Tschudi]. (Leipzig, Brockhaus.)

Two eminent Swiss naturalists, both enjoying

a wide reputation, have favoured us with narratives of their travels and explorations in the empire of Brazil,—the one, availing himself of the clever pen of his wife, addresses the public in English; the other in German: and we may at once say that both works are thoughtfully written and full of sound information about a region of which at present we know little more than the principal features, all the details requiring to be filled in. Both travellers were fully aware of this. They were conscious that the time for great discoveries has passed, and that no student of Nature goes out now in the expectation of finding a new world, or looks in the heavens for any new theory of the solar system. To investigate, not to discover, is the true task of the modern naturalist. The first explorers who accepted this new order of things were Humboldt in the physical world, Cuvier in natural history, Lavoisier in chemistry, and La Place in astronomy.

Prof. Agassiz travelled like a true prince of science. Mr. Nathaniel Thayer, a wealthy American citizen, with a liberality highly creditable to himself and his nation, provided ample funds for the journey, enabling the Professor not only to take with him his wife, but also a staff of well-trained scientific assistants. An American steamboat company furnished the party with a free pass; and as a graceful acknowledgment of their kindness, the steamer Colorado was made ever-memorable by the course of lectures which the most popular of scientific lecturers gave on board. The Brazilian Government, with its enlightened Emperor at its head, the habitual President of the Geographical Society of Rio de Janeiro, offered to the party every facility for travelling and investigation. In short, all circumstances conspired to make Prof. Agassiz's mission a genuine success, and the scientific results, which no doubt will be published in due time, and which are merely shadowed forth in the volume now before us, will show that so rare an opportunity has been turned to the best account.

"I am often asked," says Prof. Agassiz, "what is my chief aim in this expedition to South America? No doubt, in a general way it is to collect materials for future study. But the conviction which draws me irresistibly is, that the combination of animals on this continent, where the Fauna are so characteristic and so distinct from all others, will give me the means of showing that the transmutation theory is wholly without foundation in facts." This declaration seems to be almost forced when it is remembered that weapons against the Darwinian hypothesis might be had much nearer home; but it is the boast, the vain boast it would seem, of the Darwinians, that *all* great naturalists are converts to their principles. Here, at all events, is a great naturalist who enters his protest against such an assumption; and who, in one of the lectures given on board the Colorado,—reproduced in abstract in the volume before us,—states his reasons why he cannot go along with the Darwinians. Speaking of the different sets of inhabitants who have possessed the earth at successive periods, and who have each a character of their own, he says:—

"The transmutation theory insists that they owe their origin to gradual transformations, and are not, therefore, the result of distinct creative acts. All agree, however, that we arrive at a lower stratum where no trace of life is to be found. Place it where we will: suppose that we are mistaken in thinking that we have reached the beginning of life with the lowest Cambrian deposit; suppose that the first animals preceded this epoch, and that there was an earlier epoch, to be called the Laurentian system, besides many others older still; it is nevertheless true that geology brings us down to a level at which the character of the earth's crust made organic life

impossible. At this point, wherever we place it, the origin of animals by development was impossible, because they had no ancestors. This is the true starting-point, and until we have some facts to prove that the power, whatever it was, which originated the first animals, has ceased to act, I see no reason for referring the origin of life to any other cause. I grant that we have no such evidence of an active creative power as Science requires for positive demonstration of her laws, and that we cannot explain the processes which lie at the origin of life. But if the facts are insufficient on our side, they are absolutely wanting on the other. We cannot certainly consider the development theory proved because a few naturalists think it plausible; it seems plausible only to the few, and it is demonstrated by none. I bring this subject before you now, not to urge upon you this or that theory, strong as my own convictions are. I wish only to warn you, not against the development theory itself, but against the looseness in the methods of study upon which it is based. Whatever be your ultimate opinions on this subject, let them rest on facts and not on arguments, however plausible. This is not a question to be argued, it is one to be investigated."

The most interesting, and probably the most important, results of Prof. Agassiz's expedition are those relating to a new phase of the glacial period. One would hardly expect to find new facts relating to the movements of icy masses in one of the hottest parts of the tropics; and the author is quite aware that his statements with regard to them will awaken among his scientific colleagues even more violent opposition than that by which the first announcement of his views on the glacial period were met. But he is willing to bide his time, feeling convinced that, as the theory of the ancient extension of glaciers in Europe has gradually come to be accepted by geologists, so will the existence of like phenomena, both in North and South America, during the same epoch, be recognized, sooner or later, as part of a great series of physical events extending over the whole globe. Indeed, he argues, when the ice-period shall be fully understood, it will be seen that the absurdity lies in supposing that climatic conditions so different could be limited to a small portion of the earth's surface. If a geological winter existed at all, it must have been cosmic; and it is quite as rational to look for its traces in the western as in the eastern hemisphere, to the south of the Line as to the north of it.

Prof. Agassiz insists, and with justice, upon naturalists looking closely into the fundamental relations among different species of organized beings. But almost in the same breath he says, that when less was known of animals and plants the discovery of new species was the great object of scientific expeditions, but that this has been carried too far, and is now almost the lowest kind of scientific work. We cannot but think that the learned author here lays himself open to criticism, besides checking most essential preliminary labours. It is impossible, Prof. Agassiz will admit, to look closely into the fundamental relations amongst different organisms until, in the first instance, those organisms themselves are known, and are duly recorded in systematic works; and how this result can be obtained without first going through the drudgery of discovering every creature that has been, or at one time had been, placed on this earth, it is impossible to say. If zoologists and botanists could but agree to concentrate for a time all their labours upon the discovery and enumeration of all existing organisms, living or fossil, it would be much easier to work out sound geographical, physiological, and other theories afterwards.

It must not be supposed from our having entered into questions like the foregoing that

Prof. and Mrs. Agassiz's volume is entirely composed of heavy scientific reading and hard theories; on the contrary, it abounds in light sketches of Brazilian life and scenery; and the scientific portion, to which we have given prominence, is duly kept in the background,—too much so, if anything, considering the great authority whose travels we are perusing. With regard to the inhabitants themselves, it is evident that Prof. Agassiz restrains his pen when he speaks of their character, and that, like his countryman M. von Tschudi, he has not formed any high estimate of it, and rather hopes against hope that civilization may tend to improve it. It is only with regard to the priesthood that he speaks his mind freely, censuring their ignorance and condemning their immoral mode of life. We feel for the degraded position of the women, whose education throughout the country is so much neglected that they are not intelligent companions to their husbands.

M. von Tschudi's work is not yet completed, another volume or two having to follow; and we have, therefore, not done more than allude to it in the present instance. It will be remembered that this author's 'Travels in Peru and Chili,' which appeared, some twenty years ago, in German, and of which an English version was published at the time, is held to be a standard work, and that his 'Fauna Peruviana' and his writings on the antiquities of the former empire of the Incas are to be found in every library of importance. His present work will consolidate his reputation as a careful observer and a conscientious writer.

Schools and Universities on the Continent. By Matthew Arnold, M.A. (Macmillan & Co.)

At first sight there seems some presumption in Mr. Arnold's separate publication of a report which is included among those of the Assistant Commissioners to the Schools Inquiry. It is as if Mr. Arnold said to the public, Whether you read the reports of my fellows or not, you shall read mine. They had their work to do as Assistant Commissioners, and I hope they have performed it to the satisfaction of those who appointed them. But I am something more than an Assistant Commissioner—I am Mr. Matthew Arnold. It would not become me to let my thoughts and style be bound up in a blue paper cover, as if I were a mere collector of figures instead of being a dispenser of sweetness and light. Much of the tone of the present work is in keeping with this affectation of superiority. We regret it for the sake of Mr. Arnold himself, and of that influence which he might have with his countrymen. The English public would listen more readily if he did not put on such airs, and did not profess to despise everything that falls short of an imaginary Franco-Prussian ideal. This report especially ought to do good service. Read for its own sake, and viewed apart from the pretension of its publication and its Preface, it will hardly fail of its object.

Mr. Arnold gives us a sketch of the French, Italian, Prussian, and Swiss system of education. The organization of all these schools is different from that of our own, and from all we might learn—might borrow something. A servile imitation would of course be useless. There must be national differences to be taken into account, and habits of long growth which cannot be rooted up with impunity. Even if the schools of any other country were perfect in their results, we might hesitate before making a total change of our own system. What we want to know is, how far the fruits of another educational tree can be grafted on the English stock; and what are the especial merits by

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which other schools have made themselves conspicuous. Mr. Arnold, who finds that in France 66,000 boys receive a public-school education, while in England the number is only 16,000, does not overlook the faults of the French system. He praises the supervision given to the whole course of study by the Council of Instruction, and is much struck by the eminence of the men of whom that body is composed. In like manner, the choice of professors for the French public schools contrasts favourably with the choice of under-masters for those of England. The business details of the French *Lycées* are left to functionaries who have nothing to do with the work of teaching. Religious care and instruction are confided to chaplains, and the discipline of the school is in the hands of the governing body. Thus the professors can devote themselves wholly to the work of teaching, and have time to keep up their studies or extend them. At the English public schools the holidays are the only time when the masters can study. It is for this that the length of English holidays is thought necessary. But then the master at an English public school must be "teacher, governor, pastor, and man of business all in one"; and, as we saw from the French Report the other day, all the Eton masters have the further duty of keeping their colleagues up to their work. Here the French system is preferable.

The French professor, indeed, is not paid so highly as the English under-master. But then he can add to his income in other ways; and as the chief public schools are in Paris, he has opportunities which would not fall to his share if his work lay in the country. Such a body of professors as the Paris *Lycées* possess could hardly be obtained out of a large city, says Mr. Arnold; and he views this staff of teachers as some compensation for the town life that is forced upon the boys. But his description of Vanves, a boarding school only a mile or two out of Paris, is an answer to this argument. A professor might as easily come out of Paris to such a school as he might go from one part of the city to another. While there might be a branch of the school in Paris itself for day scholars, there can surely be no reason for bringing boarders to a place where ground is dear, and space limited, and fresh air an impossibility. Another part of the French system which needs a change is the supervision of the boys by means of ushers. The influence of the Minister of Public Instruction, which is often salutary, may be exercised in too despotic a way. "There is, undoubtedly," Mr. Arnold tells us, "too much regulation by the central government, too much prescribing to teachers the precise course they shall follow, too much requiring of authorizations before a man may stir." Thus it is impossible for a private school to be opened without some authorization, or to be kept without inspection. But though too much may be done in this way, the principle is good, and in Prussia it works admirably. The theory of State intervention is quite as strong in Prussia as in France, and the Prussian Minister has the power to enforce his own politics on the masters whose appointments he has to sanction. Yet in practice such an interference is impossible. "I heard of one director to whom Dr. von Mühler (the present Minister) had refused confirmation because his politics, which had been very strongly declared, were unacceptable. This director I had the pleasure of seeing; he told me himself, what I heard also from others, that his case was an isolated one; and that it had caused such strong dissatisfaction not only among the public but to the school authorities who represent the State in the provinces, and consider themselves re-

sponsible for the march and efficiency of secondary instruction, that the Minister had found himself obliged to appoint him within a very few months to a Crown patronage school of greater importance than the municipal school for which he had refused his confirmation."

The existence of a central authority has a further benefit in regulating the issue of schoolbooks. As all the English schools choose their own books, and some of them, such as Eton, carry on publishing trade, the expense of sending a boy from one school to another is considerable. "The extravagance of this is bad enough," Mr. Arnold observes; "but then besides, as there exists no intelligent control or selection of them, half, at least, of our schoolbooks are rubbish; and to the other defects of our school system we may add this, that in no other secondary schools in Europe do the pupils spend so much of their time in learning such utter nonsense as they do in ours." Whether this is literally true or somewhat exaggerated, we must admit that the absence of any general supervision, the speculation which prevails in so many of our schools, and the adherence to antiquated manuals, are likely to produce such an effect. So long as each school is to be complete in itself, and the Universities are to be private institutions, and only certain professions insist on examinations at entrance, there must be something capricious in our whole scheme of education.

Unfortunately, the reforming tendency of the last years has taken the direction of cram. Mr. Arnold points out that the Germans, from whom we are supposed to have learnt the efficacy of examinations, use them merely as a test of the genuineness of previous training. The French, too, "have plenty of examinations, but they put them almost entirely at the right age for examinations, between the years of fifteen and twenty-five, when the candidate is neither too old nor too young to be examined with advantage." It is much to be feared that by beginning these examinations too early we shall do harm. The examinations by themselves will not, it is clear, replace that complete system which is more nearly attained in France than in England, and which exists in Germany.

The Disciple; and other Poems. By George MacDonald. (Strahan & Co.)

No lover of poetry, we think, will be insensible to the high and generous feeling, the true love of Nature, and the fancy, fresh and delicate, which Mr. MacDonald here, as elsewhere, displays. There is so much to like in his work that, to take exception to its merits, seems an ungracious task, of which we desire to acquit ourselves briefly and at once. Let it be said that the longest poems in this collection are not those to which it owes its charm. "The Disciple" is the record of a heart perplexed by the difference between its ideal of good and the Deity presented to it in revelation. This long-baffled heart is at last brought to apprehend the truth by recognizing, in the submission of the will, a useful preliminary to the enlightenment of the understanding. The theme here treated is a lofty one, and the doctrine to which it leads is one of grave importance. And it may be admitted that many verses in "The Disciple" are admirable for the truth with which certain states of mind are seized and depicted. Yet, on the other hand, we are bound to say, that the entire poem suffers from vagueness and want of vivid colour. This and that condition of feeling now and then arrest us; but the way in which these states arise one out of the other is not sufficiently obvious, and, what is still more serious, the mental influences by which the

doubting disciple is brought to peace are neither sufficiently cogent in themselves nor sufficiently clear in their process. Passing from "The Disciple" to the poem called "Sommum Mysticum," written in *terza rima*, we once more come upon a newly-parted soul, which, like the "Geronius" of Father Newman, describes its experiences upon quitting the flesh. Much praise may be given to Mr. Mac Donald for the simple directness of imagination—not unlike that of Dante—with which he expresses the feelings of the spirit that has cast off its coil:—

Quiet I lay at last, and knew no more
Whether I breathed or not. Worn out I lay
With the death-struggle. What was yet before
I cared not to meet, nor turned away.
I knew my being only in its rest.
After the torture of the bygone day,
And so would linger, painless, nearly blest.
Followed a dreamy pause; and then the sound
As of a door that opened—in the west
Somewhere I thought it was. The noise unbound
The sleep from off my eyelids, and they rose,
And I looked forth: and looking, straightway found
It was my chamber-door that did unclose;
And by it came a form into my view,
Tall, silent, bending almost with repose:
It was my brother—brother such as few—
Bowling in kingly wise his noble head.
Then, when I saw his countenance, I knew
That I was lying in my chamber dead;
For to my side I saw this brother move,
Whose face from me and his and mine had sped,
Like a lost summer, leaving only love,
Years, years ago, behind the unseen veil.
But though I loved him, all high words above,
Not for his loss then did I weep or wail,
Knowing that here we live but in a tent,
And that our house is yonder, without fail.
And now I had him. Towards him I bent—
I too was dead, so might the dead embrace—
But he stooped not. Silent his hand he lent
Me to uplift. I was in feeble case,
But growing stronger, stood up on the floor.
Eight glad I looked upon my own dead face,
Leaving it there. "I shall not suffer more,"
It seemed to think. I turned me away,
My brother leading, to the open door.
And out we passed, into the night blue-gray.

Full of detail, striking and truly conceived as the above is, we are still unable to regard the entire poem as a success. The pervading idea is too faintly brought out. The re-born spirit has to be prepared by various forms of discipline for association with the blest. The sin that still cleaves to it is self; but in what its self-hood consists, or by what means its purification is accomplished, are matters upon which a distincter light of purpose should have been thrown. In fact, Mr. Mac Donald has not been able to steer his course between the Scylla and the Charybdis of allegory. When he is imaginative he ceases to be distinct, and when he is clear he ceases to be poetical. His parabolic interpolation in the adventure of "The Sangreal," for example, is too protracted an exposition of a moral idea for glow of colour and conciseness of narrative. The poet speaks in a few verses, the moralist only in many; and what might have been a bright and brief elucidation of the truth, that the holiest of holies must be sought for in the heart itself, becomes, on the whole, a cold, didactic poem, which should have occupied half-a-dozen stanzas instead of as many pages.

When, on the other hand, Mr. Mac Donald foregoes his attempt at formal lessons, and gives himself up to his keen appreciation of Nature, he attains really to indirect teaching. From his "Songs of the various Seasons," many scenes of which possess the charms of graphic painting, spiritualized by the presence of the human feelings which they excite, we quote the following:—

A morn of winds and swaying trees,
Earth's jubilance rushing out;
The birds are fighting with the breeze,
The waters heave about.

White clouds are swept across the sky,
Dark shadows o'er the graves;
Purpled the green, they float and fly
Athwart the sunny waves.

The long grass—an earth-rooted sea—
Mimics the watery strife.
To boat, or horse? Wild motion we
Shall find harmonious life.
But whither? Roll and sweep and bend
Suffice for Nature's part;
But motion to an endless end
Is needful for our heart.
The more awakes like brooding dove,
With outspread wings of gray;
Her feathery clouds close in above,
And build a sober day.
No motion in the deeps of air,
No trembling in the leaves;
A still contentment everywhere,
That neither laughs nor grieves.
A shadowy veil of silvery gray
Bedims the ocean's hue;
White-winged feluccas tear their way,
In tracks of gorgeous blue.
Dream on, dream on, O dreamy day!
They very clouds are dreams;
Yon Child is dreaming far away,
And is not where he seems.
The lark is up, his faith is strong,
He mounts the morning air;
The voice of all the creature-throng
He sings the morning prayer.
Slow clouds from north and south appear
Black-based, with shining slope;
In sullen forms their might rear,
And climb the vaulted cope.
A lightning-flash, a thunder-boom—
Nor sun nor clouds are there;
One universal aching gloom
Pervades the heavy air.
A weeping, wasting afternoon
Weighs down the aspiring corn:
Amber and red, the sunset soon
Leads back to golden morn.

We have no design of calling in question Mr. MacDonald's originality when we say that there is much in the lines quoted to remind us of Wordsworth. There is the same happy blending of the influences of Nature with the truths of human life,—the same keen perception both of the correspondences and the differences between the two. Mr. MacDonald's strains, if less majestic, are more tender. We catch from the flute, as it were in a sweet echo, the melody first heard from the organ. The writer addresses to children a few of his poems, which, delightful for their fancy and freshness, would be perfect were they more carefully finished.

The Bible by Coverdale, MDXXXV. Remarks on the Titles, the Year of Publication, the Preliminary, the Water-Marks, &c. With Fac-similes. By Francis Fry. (Bristol, Lasbury; London, Willis & Sotheran.)

Mr. Fry, in this monogram on the Coverdale Bible, has done good service in the field of English bibliography. Coverdale's Bible in a perfect state is one of the rarest of books, so rare that the late Mr. Lea Wilson offered no less than 100*l.* for a title-page to the copy he himself possessed, and was not able to procure one. Of the two copies in the British Museum, that in the general library has a title-page, of which only one-half is genuine, the remainder being supplied in fac-simile; while in the Grenville copy the title-page and some of the following leaves are entirely in fac-simile, done by Harris,—so marvellously executed, however, as to deceive any but the most practised eye. Into the literary merits of Coverdale's translation we do not propose here to enter. The subject is only glanced at in the publication before us. We take it for granted, on the authority of Whittaker and others who have closely examined it, that Coverdale's version was one made to a very great extent from the original Hebrew and Greek, notwithstanding the statement on one of the title-pages, to which we shall more particularly allude afterwards, that it was "faithfully and truly translated out of Douche and Latyn into Englishe." Neither shall we dwell upon the question of the length of time probably occupied by the translator in his

work, further than to point out the absurdity of supposing, as some have done, that the work was translated and printed within the space of eleven months. Coverdale worked at his translation under the auspices of Cromwell for good seven years at least,—that is, from 1528 to 1535, probably in retirement on the Continent; at the same time that Tyndale, far superior to him as a scholar and master of the English language, was proceeding, independently of anything like court patronage, with the version which, after his martyrdom at Vilforde, was published in 1537 by his disciple and friend John Rogers. Leaving these and other interesting inquiries touching our first complete Bible printed in English, let us briefly deal with the question, where and by whom was it printed?

Four places, namely, Zurich, Frankfort-on-the-Maine, Cologne and Paris, have each had their advocates for the honour of having printed Coverdale's Bible. Latterly, however, it has been divided between Zurich (the printer Froschover), and Frankfort (the printer Egenolph). Mr. Fry has taken great pains to settle the question, if possible. He has examined as many as fifty-three works printed by Froschover, and finds that in three of them some of the types correspond with the two larger sizes of letters used in the Coverdale Bible. None of the water-marks, however, correspond. Egenolph is the principal rival to Froschover, "from the fact that he printed illustrations of Scripture subjects with the monogram of Hans Sebald Beham, of Nuremberg, some of which are of the same size and design as those in Coverdale's Bible." On examining these, however, he finds that none of them correspond exactly with the Coverdale woodcuts. He says—"Mr. Reid, the Keeper of the Prints and Drawings in the British Museum, examined them with me. He allows me to give his opinion, fully supporting this statement, and to say that the difference between the woodcuts in the book bearing Beham's monogram and the English Bible is so decided that it can be seen at a glance." Mr. Fry has also examined other books containing certain types and woodcuts the same as those used in the Coverdale Bible, namely, books printed by Froben at Basle, by Frans Birkman at Cologne, and by Arnold Birkman at Cologne. None of these, however, help to decide where the Coverdale Bible was printed.

Our own strong belief is that the book was printed at Cologne, by Christian Egenolph; principally resting upon a comparison of the types with those in a work printed by him, entitled 'Chronie von an vii abgang aller Welt wesenn. Auss den glawbwürdigsten Historien,' &c. In this work, a quarto printed by Egenolph in 1535, both the large types and the small appear to us to be identical with those in the Coverdale. But Mr. Fry, in a postscript, mentions what appears to be another edition of this work, also printed by Egenolph, in the year 1535, and entitled 'Chronica, Beschreibung vnd gemeyne Auzeyge vonn allen Welt herkommen, furnamen Lanneden, Stande, Eigenschaften,' &c. This he describes as "a small folio in sixes, with numerous woodcuts, about forty-three of which, some being repeated, are Scripture subjects, such as we find in the Bible by Coverdale." Although the small type in this *appears* to be identical with that in the Coverdale, he is by no means convinced that such is *really* the case.

One thing, however, at least, Mr. Fry has clearly established in this investigation, namely, the existence of three distinct title-pages in copies that he has examined of the Coverdale Bible. The first is that occurring in Lord Leicester's copy, and which reads as follows:—'Biblia The Bible, that is, the holy Scripture

of the Olde and New Testament, faithfully and truly translated out of Douche and Latyn in to Englishe. MDXXXV.' On the reverse of this title is "The bokes of the whole Byble." The second title-page occurs in the Marquis of Northampton's copy at Castle Ashby, and reads as follows: 'Biblia The Byble: that is, the holy Scripture of the Olde and New Testament, faythfully translated in to Englishe. MDXXXV.' The third title-page occurs in the Earl of Jersey's copy, and likewise in the copy preserved in Gloucester Cathedral Library. It reads in every respect like the second title, except that it bears the date MDXXXVI instead of MDXXXV. The first of these title-pages was evidently printed abroad, while the other two are in English black letter. All three have a dedication to King Henry the Eighth, in which the translator implores every blessing upon him and his "dearest iust wyfe, and most vertuous Prynnesse, Quene Anne." In some copies, however, "Queen Jane" has been substituted in print for "Quene Anne," who was beheaded on the 19th of May, 1536, while in other copies the alteration has been made with the pen. Mr. Fry is of opinion, and has, we think, satisfactorily proved that the printed leaf containing this alteration does not belong to the first Coverdale at all, but to the reprint of it by Nycolson in 1537. The copy at Castle Ashby is, he believes, the only one with a genuine title-page, bearing date 1535, printed in English black letter, and in which the words "out of Douche and Latyn" are omitted,—words which probably were inserted in the foreign-printed title-page without the translator's sanction.

It remains only to mention that Mr. Fry's account of the Coverdale Bible is admirably illustrated by the fac-similes accompanying it. These are fifteen in number, executed in lithography, and conveying faithful representations of the several title-pages, the dedication, the large capital letters, the water-marks, &c., and finally a complete page of the text.

Castles and their Heroes. By Barbara Hutton. With Illustrations by Georgina Bowers (Griffith & Farran.)

This book is the result of a good idea; but it is only good as far as it goes, and the confused style of the author is susceptible of improvement. Merit is claimed for the book on the ground that "it is all true, being strictly founded on authentic historical annals"; but this warranty cannot apply to the legendary and traditional matter which is worked in to the various details.

Castle history should be good family history, of which many readers know little or nothing, but in which is contained some of the most important parts of the History of England. But the author, through fear of making "her subject wearisome," has failed to do this. She gives passages, as it were, in the history of nine castles, fragmentary for the most part, and very imperfect and confused in the "family" element. Take, for instance, Warwick Castle and its Earls. Rufus gave the old Saxon Earl Turchill's inheritance to Henry de Newburgh, of whose line there were five Earls. Then, as in so many other families, the title and estates were carried by a sole heiress, Margaret, to two successive husbands—one of the Pembroke family, the other a John de Plessis, or John of the Park. These marriages were childless, and the title and property went, again in the female line, to an heir of the Newburghs, who was succeeded by his nephew, the first of the half-dozen Beauchamps who gave such lustre to the name of "Warwick" between the years 1268 and 1445.

Within this period the author is all abroad, finding it "tedious to dwell longer on the long line"; but the Beauchamps deserve fuller notice. Thomas gave a proverb to the English language. "Bold as Beauchamp" was a popular phrase on English lips, to signify a brave man and a brave deed. It owed its origin to that famous dash made by Earl Thomas at La Hogue, where he landed with half a dozen English archers, routed a hundred Normans, and so cleared the way for the landing of Edward the Third. Thomas (one of the founders of the Order of the Garter), not unlike many men before and since his time, occasionally forgot to pay his debts; but in his will he says, "I leave to every church within each of my manors the best beast which shall there be found in satisfaction for my tithes forgotten and not paid, and I desire my executors make full satisfaction to every man that I have in any sort wronged." It was this Earl's grandson, Henry, who was created Duke of Warwick, with precedence of the Duke of Buckingham. This little privilege, however, raised a terrible commotion among those good men the heralds. They found it impossible to detect any difference in the nicely-balanced claims of these great ones of the earth, and, consequently, Parliament settled the difficulty by giving precedence to each in alternate years. This last of the Beauchamps connected with Warwick Castle had altogether the best of it, for Henry the Sixth crowned the handsome young fellow "King of the Isle of Wight" with his own hands. This was the only frolicsome matter in which that royal Lancaster ever had part, except, perhaps, the holding of a Chapter of the Garter (in the same year, 1445) at the Lion Inn, at Brentford, where a night was made of it, and Hastings and the Earl of Avranches were installed knights the following morning.

A sister of this last Beauchamp conveyed the great Warwick prize to another line, by marrying Richard Nevill, son of the Earl of Salisbury. Thus the "Peacock of the North," the "King-maker," espoused the daughter of that Earl who was for awhile Lieutenant-General of France, and whom his very enemies surnamed the "Father of Courtesy." These lucky gentlemen, who married great heiresses, generally assumed the title brought by the wife, as soon as there was promise of another heir. Sometimes Parliament granted the privilege at once. It was of this last marriage that came the two famous heiresses (sole issue), Isabel and Anne Neville. The former married "Malmsey" Clarence, the second (widow of young Edward, Prince of Wales), became the wife of Clarence's brother, Richard, Duke of Gloucester, afterwards King of England. Clarence took the elder lady, and therewith added the title of Earl of Warwick to his ducal one. That of earl was inherited by his hapless young son, whom Henry the Seventh murdered on the scaffold on Tower Hill, as the price of Spain's consent to the marriage of Katherine of Aragon, with Prince Arthur. All these matters the author passes over as "tedious." She does not even notice the house, as it was maintained by the "Peacock of the North," particularly in his London mansion, the site of which is commemorated in Warwick Lane. "When he came to London," says an old chronicle, "he kept such a house, that six oxen were eaten at breakfast, and every tavern was full of his meat, for who that had any acquaintance at that house, he should have as much sodden and roast as he could carry away upon a long dagger."

When the long extinct earldom of Warwick was given in 1547 to John Dudley, Lord L'Isle, son of the Dudley who was hanged with Empson, it went back to the Beauchamp line,

for Dudley was a descendant of that succession through a female. His son and successor, Ambrose, is cursed to fame for his surrender of Havre to the French in 1563, and for his having brought back with his army, instead of laurels, that plague which carried off twenty thousand of the noble, gentle and simple in the metropolis. On the other hand, the Earl of Warwick had the spirit to set Frobisher on the North-West Passage in 1576. Ambrose died childless in 1589, his brother Robert (Elizabeth's "Leicester"), who had been named his heir, died before him, and the proud title was extinct. In 1618 the grandson of Lord Chancellor Rich was created Earl of Warwick, and the title was used by seven successive heirs, till the male line died out in 1759. These Rich's possessed only the title. The first Dudley's attainer gave the estate to the crown, and the second Dudley was only restored "in blood." James the First granted Warwick Castle to Sir Fulke Greville (first Lord Brooke), who married a Neville, was descended from a Beauchamp, whose family had risen, since it was founded by a woolstapler, to great eminence, and who is still commemorated on his tomb as "servant to Queen Elizabeth, Counsellor to King James, and friend to Sir Philip Sydney."

On the extinction in 1759 of the male line of Rich, the title of Earl of Warwick was conferred on Francis Greville, Earl Brooke, a descendant of the first Beauchamp, who was created Earl of Warwick, and occupier of the noble castle. Thus, the old place and the old title have both gone back to the line whose members made it illustrious from 1268 to 1445. The present Earl, the fourth of the Grevilles, came to the title in 1853. Our interest in all castles is less for their accidents than for their inhabitants. Walpole says of this very Warwick what the author would have done well to remember, "I had rather possess Warwick Castle than any seat upon earth; not that I think it the most beautiful of all," (Stowe, Warwick, and Beaudesert) "but because I am so intimate with all its proprietors for the last thousand years."

OUR LIBRARY TABLE.

Queen Bertha and Her Times. By E. H. Hudson. (Rivingtons.)

This book is very creditable to the industry and abilities of the author, but it is not accurately named. On closing the volume, we were a little reminded of the famous but apocryphal dramatic representation of 'Hamlet,' with the omission of the part of the Prince of Denmark. In the three hundred pages of this volume, we only get occasional glimpses of Queen Bertha; a score of pages may be set down as the utmost number devoted to the noble lady who helped to establish Christianity in England. Mrs. Matthew Hall does not give much more, but her life of Bertha is only a chapter of the 'Queens before the Conquest,' whereas Mrs. Hudson's is a whole volume,—which is cleverly diffuse about everybody else, and gracefully little about Ethelbert's wife,—whose real name, after all, was not Bertha, but Ethelburga. Her popular name, however, will live. That of Ethelbert's second wife has died out, and properly so, surviving him, she married the son of Ethelbert and Bertha, King Ædwald. In justice to the latter, it must be said, that he put away this strange wife when he had grown utterly tired of her, and married with the exquisite French princess, Emma, who kept up at Reculver and Lynminge all the decent glories of those Saxon courts; for queens had duties as well as privileges then; and it was essential that a wifeless king should provide himself with a "companion." Mention is made here of a king "whose thanes became distressingly ragged because he was a widower. At last they mutinied, and, coming to him in a body, insisted on his im-

mediately marrying again, as while he was without a queen they had no one to make them new clothes, or even to sew up the rents in the old ones." Such was one of the court customs (perhaps) a little before the times of Queen Bertha. One of her daughters was known by the nursery name of *Tata*, though she was called after her mother. An aspiring archaeologist might suggest that the little lady curseyed so gracefully when she bade "good night," as to give her pet name to infantine leave-taking.

One Hundred Lectures on the Greek Poets, &c. By B. C. Jones. Sixth Series, containing Nine Lectures. (Allen & Co.)

In this division of his monster labour Mr. Jones deals chiefly with Euripides. The lecturer's style is clear, simple, and adapted to popular comprehension, and his matter sometimes contains a suggestion over which the classical student might ponder. It is to be regretted that Mr. Jones should have interspersed his criticisms with specimens of his powers in burlesque and tragedy. To criticize and to create are essentially different functions; yet there is a danger that Mr. Jones's readers may test his capacity as a critic by his failures as a poet.

Recollections of the Paris Exhibition of 1867. By Eugène Rimmel.

Mr. Rimmel, who tells us that he is a member of the Society of Arts, not one of those whose addition of "F.S.A." to their signatures provoked a recent and pathetic but very gentlemanly remonstrance from one of the real Simon Pures, has produced here a series of chatty descriptions of what struck his fancy as he walked at ease through the Exhibition. If it were desirable to see in print the disjointed impressions of an ordinary visitor or the irregular talk of a lady on this occasion, Mr. Rimmel has supplied the very book for the purpose. He has some taste, of the common modern French sort, unbound self-confidence, and a ready pen of equal calibre. These are, for the most part, sufficient for the requirements of a newspaper, wherein this text originally appeared.

Reports of Artisans selected by the Council of the Society of Arts to visit the Paris Universal Exhibition, 1867. (Bell & Daldy.)

The burden of this book is already well known: it comprises, for the most part, a series of essays by very intelligent men upon the works they were deputed to examine, and declares in many cases the need of watchfulness and attention to the good quality of workmanship and materials as employed in this country; also, in other cases, the fact that we have shifted place with some of our neighbours in certain branches of manufacture. They now do better than we did; we better than they. The general purport is that we must "look out" or we shall be beaten. The most generally interesting part of the work to the untechnical reader—all the more so if he be well informed about Paris and Parisian handicrafts—is the curious impression it gives us of what certain reporters experienced on first visits to the "centre of civilization." The ingenuous simplicity of some of the writers, the self-importance of others, the strange ignorance of one or two, the high level of intelligence of the majority, are all points worthy of consideration by the critical reader.

Musæus: a Tale. By T. E. Clark. (Dominion & Sons.)

THIS is a feeble attempt at poetry, neither the object nor the value of which can be easily discovered. Certainly it has not the unity or interest of a tale, but is made up of a number of detached fragments on various subjects and in various metres. Nearly half the first canto, so called, is taken up with a wearisome bit of commonplace, entitled 'The Invocation to the Muse,' who, though repeatedly invoked, seems to have turned a deaf ear to her importunate votary.

Occasional Essays. By C. W. Hoskyns. (Longmans.)

Two or three excellent papers on agriculture and kindred subjects, by a writer who appears to speak with authority.

Bedstan, and other Sketches. By Robert Harey. (Tweedie.)

A collection of very poor and foolish fragments, fit only for the columns of the weakest provincial newspapers.

A Memoir of the York Press, with Notices of Authors, Printers, and Stationers, in the Sixteenth, Seventeenth, and Eighteenth Centuries. By Robert Davies. (Nichols & Sons.)

Mr. Davies is well known for his little books of great value. He has made us familiar with Guy Faux in his York home; and he has added to our knowledge of the family of Pope. The Camden Society reckon him among its most successful editors, and York is altogether proud of its old officer and accomplished citizen, where "Davies of the Mount" is an affectionate localism. By this work on the "York Press," Mr. Davies has well sustained his reputation as a scholar and an antiquary. His memoir traces the distinguished *text-writers* who were first incorporated at York in the fourteenth century, and their substitutes, the printers, who shoved them from their stools a century and a half later. Among the good things accomplished by or under that sadly-abused King, Richard the Third, was the establishment by him (when he was, indeed, as yet but Duke of Gloucester) of the first company of players in England in a prince's service. He lent his "servants" to what friend cared to be amused by them; and thus, by their readings and recitals, Richard gave impetus to the taste for poetry and the drama. The enlightened legislature of Richard's first parliament invited and brought over foreign printers and stationers to settle in this country. York soon experienced the benefit of such legislation. Printed books were freely imported; and before the close of the fifteenth century, Freez (Dutchman), whose name, in a successor, expanded into Wansforde, was established at York as a "Bokebynder, Stacyoner, and Buke-prynter." Since that period, the Northern Press, in every department, has held its own. In no city out of London has the press turned out works of greater typographical beauty, or of more general usefulness. Its productions include every branch of literature, and Mr. Davies's meritorious volume is not only a record of the works, but a history of literature as it has progressed in the ancient, pleasant, and hospitable city, whose press is still a credit to all therein concerned.

We have on our table *The Shilling House of Commons for 1868*; containing a List of the Members of Parliament and of the places which they represent, by Edward Walford, M.A. (Hardwicke).—*The Railway Service: its Exigencies, Provisions and Requirements*, by W. F. Mills (Adams). New editions of *The Pedigree of the English People: an Argument, Historical and Scientific, on English Ethnology, showing the Progress of Race Amalgamation in Britain from the Earliest Times, with especial Reference to the Incorporation of the Celtic Aborigines*, by Thomas Nicholas, M.A. (Longmans).—*Celestial Objects from Common Telescopes*, by the Rev. J. W. Webb, M.A. (Longmans).—*Sword and Gown: a Novel*, by the Author of "Guy Livingstone" (Tinsley).—*The Savage Club Papers* (Tinsley). Also the following pamphlets: *Some Remarks upon the Published Speeches of the Most Rev. the Lord Archbishop of York and the Very Rev. the Dean of Ripon, delivered in the Convocation of York; also, upon a Pamphlet by I. Brunel, Esq., M.A.*, by the Bishop of Capetown (Rivingtons).—*Remarks on the Proceedings at Capetown in the Matter of the Bishop of Natal*, by Isambard Brunel, M.A. (Rivingtons).—*Our Phariseism: a Sermon preached at St. Paul's, Knightsbridge, on Ash-Wednesday, 1868*, by the Rev. E. B. Pusey, D.D. (Parker).—*Popular Education in England: the Conscience Clause, the Rating Clause, and the Secular Current*, by Herbert Vaughan, D.D. (Longmans).—*Mr. Lowe's Educational Theories examined from a Practical Point of View*, by Hely Hutchinson Almond, M.A. (Edinburgh, Elmonston & Douglas).—*On the Desirability of National Education for the Deaf and Dumb Poor*, by James Hawkins (Longmans).—*Notes on the Academical Study of Law*, by Mon-

tague Bernard, M.A. (Parker).—*Ireland and Western India: a Parallel (Johnson)*.—*The Alabama Claims and Arbitration considered from a Legal Point of View*, by Charles S. C. Bowen (Longmans).—*And A New Year's Letter from Jonathan to John* (Chapman & Hall).

LIST OF NEW BOOKS.

All for Greece. 2 vols. cr. 8vo. 21 cl.
An Introduction to Common and English Literature, 12mo. 2 cl.
Barrett's Poems of the Rural Life, cr. 8vo. 5 cl.
Bauern's Treatise on the Metallurgy of Iron, cr. 8vo. 12 cl.
Beutner's Pelham Fane, by Matteo Brandt, 2 vols. cr. 8vo. 21 cl.
Bishop's Note on the Christ, cr. 8vo. 3 cl.
Bishop's Note on the Four Lance, 3 vols. cr. 8vo. 31 cl.
Charnock's Latin Patrology, cr. 8vo. 7 cl.
Class Book of Modern Science, 12mo. 2 cl.
Darwin's (The), a Tale by A. M. D. J., 12mo. 5 cl.
Garlick's Essay on Vaccination, 12mo. 1 cl.
Gill's Guide to the Great Lakes, 12mo. 1 cl. Imp.
Goethe's Faust, translated by Granville, 15 cl.
Grose's Classical Dictionary of the Vulgar Tongue, cr. 8vo. 6 cl.
Harland's Index Sermoun, 4to. 7 cl.
Hibbert's Silver Trumpet, and other Stories, 1 cl.
Kates' Oglethorpe, and other Tales, 1 cl.
Kings' History of the English, 12mo. 1 cl.
Kibbell's English Statesmen since the Peace of 1815, 8vo. 5 cl.
Lathé's The Instruction in Turning, illust. 8vo. 15 cl.
Le Fanu's Lost Name, 3 vols. cr. 8vo. 31 cl.
Macaulay's Holme Fairy Tales, 12mo. 1 cl.
Macaulay's Seven Histories, or 8vo. 1 cl. swd.
Maskell's Wedding-Ring, its History, &c., cr. 8vo. 1 cl. swd.
Millington's Characteristics of the Gods of Greece, 12mo. 2 cl. swd.
Morning Thoughts, by R. J. C., cr. 8vo. 5 cl.
Morris's Assyrian Dictionary, Part I, Imp. cr. 25 cl.
Morris's Classical Dictionary, Part II, Imp. cr. 25 cl.
Plumtree's Fourteen Plain Sermons on the Miracles, cr. 8vo. 5 cl.
Poems, Original and Translated, by a Cambridge Graduate, fc. 5.
Savage Club Papers, 1st Series, ed. by Halliday, cr. 8vo. 2 cl. bds.
Schwartz's History of the Jews and the People, 3 vols. 31 cl.
Shaw's Gospel in Leviticus, cr. 8vo. 4 cl.
Stories from Jewish History, 12mo. 1 cl.
Thordal's Manual of Political Economy, fc. 4 cl.
Turner's Sixth English Reading Book, Part I, cr. 8vo. 1 cl.
Wilkinson's Short Readings, Part 3, Lent, 12mo. 1 cl. swd.
Williams's Select Ferns, British and Exotic, cr. 8vo. 5 cl.

A PUBLISHER'S ASSUMPTION.

March 31, 1868.

In justice to myself as well as to the management of the *Athenæum*, I must beg wholly and unreservedly to disclaim any participation in the authorship of the Preface to which my initials are attached in the volume published by Mr. Hotten, entitled "A Visit to King Theodore." I was verily surprised on my return to London a few days since from Suez to see that remarkable composition which I am supposed to have written. In the first instance, whatever I had to complain of was satisfactorily explained away by your publication of my letter, and I have no reason whatever for indulging in any invective against the *Athenæum* for what was simply a mistake, and a very natural one indeed. I am sorry this affair has occurred; but having been absent from London on my way to Abyssinia, I was unable to prevent the appearance of this Preface. But as soon as I returned, in consequence of two wounds I received in Egypt, I felt it my duty at once to disclaim this Preface, to which my name has been put without any authority from me.

HENRY A. BURETTE.

THE PATENT OFFICE LIBRARY.

Public Museums and Libraries Association, 150, Strand, March 25, 1868.

I crave the use of your columns to call attention to the condition of the public library of the Commissioners of Patents. This collection of scientific works, perhaps the finest in Great Britain, containing in round numbers 46,000 volumes, is the resort of large numbers of persons whose labours as literary men and inventors benefit the whole of the community; and there can be no manner of doubt that if it were more widely known to be open free to the public, it would be at all hours in the day most inconveniently crowded.

The new library rooms at the top of the house in Southampton Buildings were built very recently. They afford accommodation the most ample that can be hoped for, so long as science shall be elbow'd by law into out-of-the-way offices and an attic floor. It is not surprising, therefore, that books are now again to be seen in gathering heaps upon the tables; and there is the encouraging prospect held forth to students of science that some of the books they may need for reference must soon be searched after in cellars, and, as Diogenes groped for his "honest man," with a lantern!

J. T. DEXTER.

DELITSCH'S "BIBLICAL PSYCHOLOGY."

Edinburgh, April 1, 1868.

As "The Student" has reiterated his charges against the translation of the above work, perhaps you will allow us to say a few words in regard to it.

The work is one of the most abstruse treatises which has appeared for many years even in Germany; and knowing the difficulties in the way of the most competent translator, we long resisted every solicitation to bring it out in England. As it is, however, of great value intrinsically, we at last asked Dr. Wallis to undertake it, knowing, from previous experience, that he was a most competent German scholar.

We are bound to say, in the face of your Correspondent's charges, that our expectations were realized, and that, considering the abstruse nature of the subject, the translation is good and faithful. The book extends to 600 octavo pages, and a few slips in the translation and some printer's errors are surely not very amazing.

Of the substantial accuracy of the translation we have had many testimonials, both verbal and by letter, and amongst others from a gentleman who has studied Delitzsch more thoroughly than perhaps any other man in this country. In addition to this, we may state that another translation was far advanced, but on the publication of our edition it was given up, the translator expressing to us personally his satisfaction with Dr. Wallis's rendering.

It would have been surely more generous, considering the difficulty always attaching to the publication of such works, had "The Student" sent his criticisms privately to us, so that they might, if found really improvements, have been corrected in a second edition.

T. & T. CLARK.

THE CHROMOLITHOGRAPH.

120, London Wall, April 1, 1868.

In reply to your Correspondent, "An Inquirer," we beg to say that we have purchased the goodwill of Mr. Day's business, and also the lithograph stones of the cartoons for which he has obtained subscribers.

With the view of continuing Mr. Day's connexion, we propose to issue the seven plates to each subscriber on the payment of half a guinea—a generosity on our part which we hope will enlist their sympathies in our behalf by further inducing their friends to become subscribers.

ZORN & CO., Wholesale Printers and Publishers.

THE FIRST BOOK IN TURKISH.

Pesth University, March 28, 1868.

We have only a few examples where we can state with certainty which was the first book written in any language, but particularly in any oriental language. This is the much more interesting if we find any statements thereabout relating the turkish language, an idiom which was spoken by the turkish races, these most turbulent children of old mother Asia.

I think therefore it will be worth a notice if I communicate with the scholars of the various dialects of the widely-spread turkish that the first book in that language is the Rudatku Bilig (the blessed science), written in nigr characters in Kashgar the year 463 higira, a manuscript more than 800 years old, which I succeeded to decipher and interpret after two years' struggle and more than ten years' preparation.

The data are in the versified preface of the above book, where I read to my great delight the following couplet—

Arabce tagike kitablar ogush
Biznizk tilimizle bu birinki okush.

"In arabic and persian there are many books, but in our (turkish) language is this the first book."

Should there be any turcologue who could give me an earlier date of the first book written in the turkish language I shall feel much obliged, as it could save me from an essential error in my future studies.

ARMINIUS VÄMBÉRY,
Professor in the University of Pesth.

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DANTE'S HOUSE.

Newington Butts, Surrey, March 31, 1868.

THERE seems now much probability that Dante's House in Florence will not only be restored to something like its original character, but that its original extent will again be assigned to it. The President of the Commission appointed to make the required researches, and to ascertain the course of the original foundation walls, has made his report,—an abstract of which was read before the Council of the Comune on March 10, and subsequently printed in the *Nazione* (March 21st).

In this report the documentary evidences of the divisions and descent of the property, which have been carefully traced from the days of Dante down to our own, when the two portions have come to be held in possession by Cavalier Luigi Mannelli-Galilei Riccardi, and Prof. Cesari Campani, are shown to be confirmed by the course of the foundation walls; and thus the perimeter of the latter, and the rather perplexing phraseology of the former, by the scrutinizing process they have undergone at the hands of the erudite Gargano Gargani, and the indefatigable architect Cavalier Mariano Falcini, complete all the evidence we could desire to have of the original town-house of Dante Alighieri. On May 16, 1332, this house was divided into two shares, one of which was assigned to Francesco, the brother of the Poet, the other became the property of his two sons, Pietro and Jacopo, and thus a disputed succession was accommodated between the rival claimants; this is further shown by a document dated July 5, 1341. It would, probably weary the readers of the *Athenæum* to set before them the numerous vicissitudes this property underwent in the course of five centuries, and how it changed hands from time to time, until it devolved on its present possessors; but the fact that it has been satisfactorily traced, and every step in the descent distinctly shown, is creditable alike to the keepers of the archives and their assiduous examiner. In these documents the boundaries of the property are noticed, and this circumstance has greatly contributed to identify its extent at various epochs.

Thus in a deed of sale of a portion of the estate, dated October 27, 1370, not only do we find the confines given as in a former description, but it is especially noted that below the dwelling-house are certain warehouses situated partly in the parish of San Martino, along the street leading to the house, and partly in the parish of Santa Margherita, in the street leading to the church of that name. This latter is the part now possessed by Prof. Campani.

The Commission is therefore now able to affirm on unquestionable authority that the house of Dante Alighieri was not limited to the small dwelling belonging to Cavalier Mannelli-Galilei, but included also that situated to the left hand of it, looking partly into the Via Ricciarda, a street which joins, on the east, that of San Martino, and partly into the via of Santa Margherita, which runs at right angles to it, on the north, towards the Corso. Thus is confirmed a statement made in the fifteenth century by Alamanno Renuccini, that the Alighieri inhabited to the right of the Church of San Martino del Vescovo, in front of the street that led to the house of the Sacchetti and the house of the Renuccini, now the Via de' Magazzini, by which we pass to the Piazza della Signoria, and that the other frontage extended towards the houses of the Donati and of the Giuochi. In front of Dante's house, beside the street and piazza of San Martino, in which only part of the original dwelling was situated, stands the venerable "Torre della Castagna," a dilapidated monument of the Dante epoch, in which, as Dino Compagni informs us in his Chronicle, the Government of the Republic in 1282 took up its residence. It ought now to be rebaptized and called the *Torre di Dante*, and popularly I believe it is so. This silent memorial of the good old days when the *popolani* of Florence were for the first time admitted to a share in the government—and Dante, an aspiring youth of seventeen, was receiving the genial instruction of his preceptor, Ser Brunetto—the Commission recommends should be thoroughly restored to its primitive architectural dignity, along with the

two houses of Dante which originally formed only one. The President of the Commission, the Counsellor avv. Emilio Frulani, having read his abstract of the report to the Municipal Council, the proposals, after an animated discussion, were entirely approved of, and a committee was appointed to treat for the acquisition of the two houses. It is to be hoped that their present possessors will meet the views of the municipality in a liberal and patriotic spirit, and that we shall soon see the fruits of these investigations, so dear to the Italians and to all lovers of the great European Christian Poet, matured in a manner worthy of him whom we all desire to honour.

H. C. BARLOW.

ENGLISH AUTHORS AND RUSSIAN TRANSLATORS.

St. Petersburg, March 23, 1868.

THERE is a quotation with which (in a more or less correct form) we are all familiar, through the medium of those enlivening and instructive novels which send their hero to Peru or New Guinea at the close of the second volume, with three sovereigns in his pocket, unutterable despair at his heart, and two shirts and a miniature in his carpet-bag,—“The wanderer seeks repose in vain; his burning heart throbs with an ever-open wound; for, as the classic bard has said,” (and then, of course, enters our old friend,) “Celum, non animum, mutant, qui trans mare currunt.

But this saying, though uttered in sad earnest by the most graceful and reflective of Rome's satirists, has after all only a one-sided application. Had Horace lived to behold the reproduction, in that Scythian speech which he maligned, of his own and many other works scarcely less famous, he might have had woful cause to acknowledge that a change of climate may be a change of spirit likewise. Not that the Russians are positively bad translators—far from it; but while possessing many of the requisite qualifications, they are utterly deficient in others not less important. Their peculiar merits and peculiar defects are admirably exemplified in two translations from celebrated English works—that just published of the ‘Sources of the Nile,’ by Sir Samuel Baker, and one of Mr. Dickens's ‘PICKWICK PAPERS,’ executed some years since. The first named of these would naturally be (and in our opinion is) ably executed; for the half-oriental mind of the Russian has a natural predominance in the realm of narrative, while the characteristic redundancy of words which in a work of a different class would be disagreeable is there tolerable at least, if not amusing. The recital of the eventful enterprise lives again in its new form, and might, we think, be perused without criticism by even the distinguished author himself. But in the second case, where a work pre-eminently renowned for pithy and sparkling dialogue, filled with racy popular jokes, and wholly devoid of continuous plot, is to be reproduced in a language uneliptical, wordy, and utterly wanting in équivoque, the Eastern translator fails, as we should expect him to fail, ignominiously. We need only select a few every-day phrases from either language in order to show how wondrously the terse and rattling sentences of Mr. Dickens must have been transformed, and with what just horror Sam Weller would survey his “Brother Sam” in Muscovite garb.—

English.

Russian.

“Instead of saying.” “Instead of that, so as to say.”

“He can do nothing but talk.” “He cannot do nothing, except that, so as to talk.”

“It is missing.” “It has disappeared, God knows whither.”

“One of his best friends.” “One out of the very best of the friends of him.”

But apart from mere accidents of language, our hyperborean translators have an insurmountable difficulty to contend with—that to them a joke, in the real sense of the word, is a sealed book. It is true that the Russian obtuseness in this respect—which we are daily hearing complaints from indignant British residents—is not always chargeable upon the audience; but nevertheless, though

endowed with a certain kind of humour to a very high degree (as any reader of Pushkin, Gogol, Kiroff, or Turgeneff will readily admit), the Russians have no idea of what is popularly called “a good story.” Grotesque descriptions of persons or places move them to boisterous laughter; for example, we have seen a Russian laugh till he cried over Gogol's account of a country inn, where “for four roubles a day the traveller may have a room containing a table, one chair, a bed, a dingy looking-glass, and black-beetles free of all charge.” But where the point lies in the actual language employed, Ivan Ivanovitch shakes his head helplessly. Dean Ramsay's splendid museum of spicy anecdotes (even were he acquainted with the medium of expression) would be tasteless to him. His bewilderment over the *jeux-d'esprit* of Punch and Kladderatatsch is perfect tableau in itself. This feature in the national character is exquisitely illustrated by a story current in British circles here. “An Englishman was relating to a Russian friend that he had once seen on a country road a post with the inscription, ‘This road leads to the town; all persons who cannot read this may apply to the blacksmith.’ To the great anguish of the narrator, his friend remained perfectly composed, and thanked him for his story with a studied politeness which showed that he had not understood it in the least. But next morning the Russian burst into his friend's room in convulsions of laughter, exclaiming, ‘My friend, I do understand it now! Fool that I was not to think of it! As if the blacksmith might not be away from home!’” It must be remembered, moreover, that the Russian language affords the least possible facility for punning (a deficiency, perhaps, not much to be regretted), or indeed for mere verbal witticisms of any kind; and the point of the few attempts which do exist is almost as invisible as that “undercurrent of humour” which the Miltonic vision of certain German scholiasts has detected in some of the most tragic passages of Sophocles.

Under such unpromising circumstances, our readers can imagine the forlorn appearance of their old friends with a new face. Mr. Toots, indeed, is tolerably recognizable; but “tough old Joey Bagstock” is only a faint and meagre outline of the grinning, voluble, farcical old scapegrace, brimming over with grotesque anecdotes and well-grounded boasts of his own “devilish slyness.” Poor Captain Cuttle is still more lamentably metamorphosed, and might with reason “overhaul” his fund of quaint humour in this new form, “and when found” (if he ever did find it) “make a note on.” As to the Game Chicken, the bare idea of his reproduction in a foreign language is enough to draw an anticipatory chuckle from the gravest Englishman. We wish the immortal pugilist could survey his countenance as reflected in the St. Petersburg mirror; he would probably repeat with emphasis the forcible remark with which he quits the stage: “Why, it's mean! that's where it is—it's mean!” In fact, these characters are in themselves so thoroughly English, and figure in scenes of such purely local interest, that any one who attempts to reproduce them in a foreign garb is likely to fare no better than the French translator of ‘Guy Mannerin,’ who, in describing Dominie Sampson's pulpit failure, rendered “a stickit minister” by “un ministre assassiné.”

But, before giving way to laughter at the expense of these crude endeavours, it is as well to remember that the translation of any work of imagination is a difficult undertaking, and does not (as many seem to think) depend solely on the rendering of every word by its exact equivalent. We do not, indeed, indorse the crushing verdict of Goethe's admirer—“To translate such men you must be able to write like them”; but we do affirm, that a fair acquaintance with the manners of the country described, a sympathy with the feelings of the author, and a true appreciation of the characters, are quite as important requisites for the translation of a book as mere verbal fidelity. These requisites the Russians do not as yet possess; but they are such as may be acquired, and will doubtless not be long wanting. First attempts are proverbially unsuccessful, but they contain the germ of success. Some of the Russian translations, indeed, show

marks of visible progress; among which we may instance several of Captain Marryat's novels, and, Mr. Dixon's 'New America,' which is at present achieving a great popularity here. In any case, the mere attempt to naturalize such genuinely foreign plants shows great courage, as well as some appreciative power; and it must be owned that any nation which should defer the work of translation on the ground of want of experience would exemplify to a nicely that delightful old joke which has been quoted as new by five successive generations—the case of him who declined bathing till he should be able to swim.

The list of new publications this month is an unusually full one, including several translated works; so that we must perforce select for mention only the most important. 'A Gift to Young Wives, or Hints on Housekeeping,' by Helen Molochovetz, will be a great boon to that numerous class of young married ladies who guard against imposition by adding up their accounts twice over (with a different result each time), and economize by purchasing at a reduced price things which they do not want.—'Fathers and Sons,' by S. Y. Abramovitch, has a well-chosen title, likely to delude purchasers into believing it a travestie or a satire upon the famous romance of M. Turgeneff, though in reality it is neither the one nor the other.—'Princess Tarakanoff and Princess Vladimirski,' by P. Melnikoff, will doubtless attract attention as tending to throw light upon one of the strangest and most terribly-celebrated tragedies of Russian history.—'The Diary of John George Korb, Austrian Secretary of Legation at the Court of Peter I. in 1698-9,' translated from the Latin by MM. Jenoff and Semevski, affords an interesting glimpse of an era and a personage that have left to Europe an imperishable legacy.—'Hegel's Philosophy of Nature,' translated by V. P. Tchijoff, is a work of great labour, and will probably draw the attention of the learned society of St. Petersburg. K.

FRENCH MEN OF LETTERS.

Paris, April 1, 1868.

THERE is no cockney like the Paris cockney. He surveys the eternities through the atmosphere of the Boulevards. Has he a classical fit? He votes for Pegasus *truffé*, and will have his nectar in a *livre* measure. He nicely calculates *ses lignes* upon the slopes of Parnassus. For the sake of a simile, he degrades heroic deeds with commonplace images. Mrs. Grundy has no French sister.

There has been—there is—commotion among the naturally turbulent gentlemen who compose the Société des Gens de Lettres. The Government has, through M. Duruy, intimated to the Council that a State grant of 6,000 francs will be afforded to the Society this year. Whereupon the Society falls under the critical eye of more than one *chroniqueur*. The time for M. Duruy's bounty is in truth ill-chosen. Saint-Pélagie is full; and one trenchant writer observes that since there is not prison-room for all the poor authors, and the Dubois Asylum charges for its beds, help is needful to the worn-out jockeys of Pegasus. The State gives the price of a carriage-horse. The poor literati are to wait patiently in the vestibule of death, roofed with a bountiful that would not buy young Numskull a hock for the Bois. They who have not been hostile enough to command a cell in the prison through the bars of which Béranger sang to the world of friendship, who have no scandalous correspondence with the great to sell, and who have not produced popular stuff for the common market, must have aid, even to be able to wear out the dusty shell upon a Dubois mattress. Six thousand francs are to "gild the agony" of these honest folk *Ferragus* records. This sum is an advance of one thousand francs on the grant of last year; but then the crust is dearer than it was; and we have reached times when in the poor man's *carte à la pompe* water threatens to be a *supplément*.

The obolus burns in the palm of the honest hand—when there are so many dishonest fingers about that are burnished to the nail-tips. The gardener who has the privilege of strewing the literary path with roses dwells, or lately dwelt, in the Rue Bellechasse, had a sentry at his gate, and

the imperial eagle looked approvingly down upon him from a flagstaff as he entered his brougham. In the flesh of sensitive men the balmy coolness of the petals would not heal the wound of the thorns; the rosy kiss reached not the blood-well bored by the golden arrow smuggled under the leaf. There is ever a race known in official parlance as "difficult people": a race the skin of which will not harden. The supply of tough skins for everyday use has not, however, failed yet; and these are ready to take a turn on poor Pegasus in any livery which includes a pocket and a purse. Virtue is at her wit's end for a hiding-place very often; and when she is angered with her buffettings, she will turn and have at the tough-skins who mimic her shivering fits and feast on *terrines*, while she nibbles the coarse leaf of a leek. Just now, according to *Ferragus*, she has driven the following into the hide of prosperous jockeys who wear the green:

Aux fonds secrets, pour ses vertus,
Puissant à flots, un tel sécrétier!
Mille écus par mois, mille écus!
C'est moins d'un sou par calamité.

The crowns of the State handed to the Gens de Lettres are, we are told, for literary gruel. Secret crowns flow into the golden chariot of the Gens de Lettres de la Maison de l'Empereur! Pegasus, with shining eagles upon his harness, paws the Boulevards at the door of the Café Anglais. When it is in sombre business to bear any wretch from the Société, the destination is the hospital, if not the madhouse. To these dismal outlets from the pain of life, 6,000 francs will help a few shallow scribblers who have remained so far behind their time that they have obstinately declined to have their reeds tuned by the police. Within the rooms of the Société there are figures, perversely progressing hither and thither on two legs, yet making poor caricatures of men, who touch their hat to M. Duruy, keep their mouths closed but their pockets gaping. The liberty of the press has been discussed; it has rained prosecutions; writers swarm in a prison; and the Société has remained the faithful copyist of the obedient creature of whom Jean Paul said, "Like a lap-dog, he lays himself at the feet of the people in power, and wags his tail." Collector of the rights of authors (rights which are but imperfectly understood in England)—purveyor of funeral orations, which have all a very strong family likeness, and not of the most hand-somely endowed family,—and almsgiver to those whose "wood-notes wild" have not caught the ears of the many-headed,—these are malecontents who are not pleased to put their literary interests under the Society's wing. There has been agitation for the reform of the Society's statutes; but now the call is for secession, and for the constitution of a French literary body that shall do something more than carry the unfortunate to the hospital, and flash a rhetorical nimbus about the skeleton head that lies in the *fosse commune*. We English understand what a schism in a literary society means. We have shown an indisposition to see pence distributed to the needy among our brethren in golden ladies; we are no strangers to the art of polite and formal wrangling, which has been perfected by the long existence of our freedom in the matters of speaking, writing, and meeting. We know how to give the lie direct to "the distinguished gentleman" and "the hon. Member," and to convey our opinion to "the right honourable gentleman" that there is not a spark of honour in all his policy. Freedom has yielded us this art; and we have become unaccustomed to the hard-name calling and violent charges. Violent charges belong to times of violence. We have passed out of these. My colleagues are not in Newgate. Parliament has not been busy gagging us; and, in a sliding scale of rights of meeting, we have not been placed lower than our dustman. In short, we have had no reason to trouble any society or club or corporation to defend us against a minister. We may excite the people to detest the Government at our good pleasure; we might urge the English public to lessen their exalted idea of the sovereign, and we should not be fined or imprisoned: we should be laughed at or despised, and put aside.

When we approach the Société des Gens de Lettres, and observe its attitude at this moment,

and mark what French literary men say of the decorous gentlemen who collect M. Ponson du Terrail's rights, and bury the Murgers, it is just to take into consideration the difference there is between their platform and ours. The dog which is tied up all day, whirls about, rolls in the dust, and jumps in the air when set free for a run; the dog habitually free, moves with sober step, is well behaved, and lies upon the leopard skin to warm his sagacious nose at your study-fire. He thinks how he shall obtain an advantage over Fidèle, who is upon my lady's lap in the drawing-room, when next they meet over a bone. He will not be violent; but he is bent upon having the bone. I have a learned poodle,—Solon, we will say. Solon is tied up. I have company, and am anxious that Solon should go through his game of cards as gravely as a bishop at whist. I have only to approach him—to hold out to him a faint idea that I am going to set him at liberty—and he is upon his hind legs, and his deep baying wakes the echoes. He will not be cool and composed enough for cards for an hour to come. All this time Fidèle has been performing before the ladies without committing a mistake.

When the French Société that, in recognition of its good conduct, has received a supplementary thousand francs of annual pocket-money, continues to please "the powers that be,"—while the press is being calumniated from the tribune, and speech and thought are receiving an extra pound or two of irons,—the men of letters, who have no taste for leases and cannot dance in fetters, even when stamped with the eagle, nor wear in comfort a prison dress streaked with golden bees, must be excused a little wildness of epithet, some daring in imagery. While a little liberty lasts, it is natural to make the most of it. Every word is at blood-heat, because the chain and the collar are in sight, and the neck that has worn them tingles still with the old chafing. Cockney epithets fall upon things which, in a settled and civilized society, all should respect. When the law says that every male child shall be born to bear a musket; when the nurseries of the generations to come smell wounedly of gunpowder, and the epaulier overshadows the sword of justice, and the sabre pollutes the fountains of learning; men of genius and men of talent will not be meanly-mouthed. Smirking becomes a profession. The "arts of ambush" penetrate literature. Two literary camps are insensibly formed. Talent fills the camp, where, in the dark, pay is thrust from under the cloak of State into the scribe's hand. Genius, in serried tents, holds apart: conscious of strength that is not conquerable; patient, because sure of victory. Genius lifts a flaming sword to smite; but we should not overlook the lesser children who, battling in the light of holy fire, carry but a handful of pebbles and a sling. Give them time, and the ants will clean the giant to his bones. B. J.

OUR WEEKLY GOSSIP.

WE understand that Messrs. Bell & Daldy are preparing for publication a series of views in the Scotch scenes visited by the Queen, and described in her book.

We are sorry to hear from Jerusalem that the new Pasha has interfered with the important work of excavation conducted by the Exploration Committee. We cannot pretend to be surprised at this interruption, though we sincerely trust it will be only for a brief space. If a party of Turkish engineers were to commence digging about the foundations of Westminster Abbey, we fancy they would lay themselves open to many objections. The Haram, around which we are digging and searching, is a Mohammedan Holy Place—second only to the inclosure of Mecca in sanctity. It is also a fortress; and military men are proverbially jealous about foreign encroachments on their works of defence. It may be very difficult to persuade the Pasha, and the Pasha's masters, that our object in Jerusalem is scientific and biblical, not military and political; but we hope that means will be found by the Committee, and that the very interesting work of exploration may be shortly resumed.

The design of Mr. Waterhouse for the new Town Hall at Manchester has been finally selected

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for execution. A second report has been obtained from Prof. Donaldson and Mr. Street, and this was so strongly in favour of Mr. Waterhouse, that the City Council had no choice left. We certainly think they have done well.

Her Majesty has sent a subscription of 100/- towards the fund for erecting a new wing to the Ophthalmic Hospital in Moorfields.

We hear that the movement in favour of high-class female education is extending itself in Scotland, and that Prof. Nichol, of Glasgow University, is about to open an English literature class for ladies next session. It would be strange were the Scotch University towns to lag behind the English manufacturing towns in such a work.

To San Francisco, and back in two minutes! That is the latest achievement of the telegraph, and it is worth taking note of, because, after a few more of such exploits, people will get used to them, and cease to regard them as remarkable. And one day last month a dinner-party at the Buckingham Palace Hotel were entertained by an interchange of messages with President Johnson, Secretary Seward, the Governor of Cuba and the Governor of Newfoundland. Wires had been brought into the dining-room for the occasion, and the return telegrams were received in from two hours twenty-five minutes to six minutes. But the San Francisco feat excels them all. To accomplish this, the wires were "joined up" all across America, from Heart's Content to the great Californian port. The message was sent from Valentia at 7:21 A.M. on the 1st of February, the acknowledgment was received at 7:23; the San Francisco time then being 11:20 P.M. of January 31. The distance travelled by the message going and coming was about 14,000 miles. This is a large instalment towards the telegraph that is to stretch all round the globe, and bring us news from New Zealand and all intermediate places at least twice a day.

A few words of criticism on Dr. Bennett's *Canata*, 'The Woman of Samaria,' have been taken as a reflection on his "private character." We disclaim absolutely any intention to speak of the composer otherwise than as an artist; and a reference to the paragraph will show that, while drawing attention to what we conceive to have been hurried work, we spoke of him generally in terms of very high praise, as having "fancy, experience, resource and charm, such as few English composers have ever possessed."

At their meeting last week the Royal Society elected four Foreign Members: Prof. Bischoff, of Munich, a distinguished physiologist; Rudolph J. E. Clausius, of Würzburg, well known by his researches in thermodynamics; Samuel Heinrich Schwabe, of Dessau, who for a quarter of a century has made observations of sun-spots; and H. von Mohl, of Tübingen, to whose investigations the science of botany and vegetable physiology is largely indebted. There is already a fresh vacancy in the Society's list of Foreign Members, occasioned by the decease of Foucault, to be filled up.

The following note needs no introduction:—"The Editor of Murray's Handbook for Wilts, Dorset and Somerset, begs permission to make use of the columns of the *Athenæum* to thank the President of the Bath Field Club for making known to the members his desire to avail himself of the information at their command towards making the new edition of that work, which he hopes will go to press in the course of the spring, as complete and trustworthy as possible. Any communications forwarded to John Murray, Esq., 50, Albemarle Street, W., directed as above, will reach him, and will receive grateful attention."

Blithe, frank and manly to the last moment of a life marked by great exertions and by extended years, Edward Jesse, the gossiping naturalist, died on Saturday last, at Brighton, in his 88th year,—a fine specimen of a Yorkshire gentleman. Mr. Jesse's works are numerous and pleasantrather than important. The best known, perhaps, are 'Anecdotes of Dogs' and 'Gleanings in Natural History.' He also edited White's 'Selborne' and Walton's 'Angler.' Some of the newspapers and reviews received contributions from his pen. The son

of a country clergyman, he was born in the parsonage of Hutton Cranswick, near Halifax. His first tutor was a French exile, and the lessons in French which he took from this native recommended him to Lord Dartmouth, for the office of private secretary. From that time his connexion with the official world was continuous. Lord Glenbervie made him Deputy-Surveyor of the Royal Parks and Palaces, and Lord Liverpool made him Commissioner of Cabs. In fact, he was in official luck all his days, and retired to Brighton five or six years ago with a handsome allowance.

That great and distinguished pulpit orator, the Rev. Christopher Benson,—whose eloquence during some quarter of a century drew the most gifted persons of this country to the Temple Church, of which he was minister, and who could hold his own even at the time when all London was rushing to get Sabbath excitement from the inspired and exhausting oratorical performances of the Rev. Edward Irving,—died a few days since at an advanced age.

Miss Garrett has just delivered a course of six lectures on the Physiology of Sight to a select assemblage of ladies. Would it not be a good plan for ladies like Miss Garrett and Mrs. Thorne to give popular lectures to their own sex, of all ranks, on the common laws of Hygiene and Physiology? Women, as a rule, are ignorant of the simplest rules of health; and a benefit would be conferred upon society at large by the spread of sanitary knowledge among wives and mothers and housekeepers in general.

Mr. Faud's picture of the year "represents a working man who has been watching his sick boy through a restless night; the child, holding on by his father's sleeve, has fallen asleep; daylight finds them both at rest—worn out."

A new name has been proposed for the great author of the 'Vision of Piers Ploughman,' namely, William of Malvern. His traditional name as given by Warton was Robert Longland; but Warton's editors showed that the preponderance of manuscript evidence was in favour of William as the Christian name, and Sir F. Madden in 1849 produced from the fly-leaf of a Dublin MS. an entry that William of Langland wrote the poem, and that he was the son of Stacy of Rokayle, a gentleman living at Shipton-under-Whicwode, "tenens Dni. Le Spenser in comitatu Oxon." Sir Frederic also said:—"I have no doubt that, if the memorandum is to be depended on, it will not be difficult to trace the individual thus at length so positively identified." But as the "individual" has not been traced, many English students have felt the unsatisfactoriness of calling Chaucer's great contemporary by a name that he probably never bore, and have refrained from using the name Langland. To meet this difficulty, the vaguer name William of Malvern has been proposed, as it ties men down to no further assertion than that the writer was connected with Malvern; and this his poem shows that he was. It is true that only the first of the two pieces composing his great poem mentions Malvern; the second, 'Dowel,' mentions Cornhill; but this is almost paralleled by Robert of Brunne, who got his name Brunne from the monastery he wrote his first poem from, and no one of course thought of changing his name because he afterwards moved to the famous place of Fair-Ease, Sempringham, where monks and nuns both dwelt; or because he visited Cambridge and London. The name William of Malvern sufficiently identifies the author of the 'Vision,' and does not like Langland, pledge one to the use of a surname that implies positive knowledge, which we do not possess. The two appellations are before the world. Let students choose, and use that which seems to them the more justifiable.

Mr. Alexander J. Ellis is printing for the Philological Society an interesting early 'Prisoner's Song,' A.D. 1274, in French and English, from the 'Liber de Antiquis Legibus' of the city of London. It makes a good third to the Proclamation of Henry the Second (never yet rightly printed) and the Cuckoo Song, which Mr. Ellis intends to group with it. Moreover, it is interesting as containing the earliest example yet known of the use of the

pronoun *who* in the nominative, as a simple relative—

and huf tache werchen two
in this lue *wi* sic go,
that we, &c.,

"and teach *us* who in this life go (live) afflicted,
that we, &c." The prior earliest date for *who* thus used was the Wycliffe Bible, about 1382.

Dr. Stratmann's critical edition of our well-known early English poem of 'The Owl and Nightingale' is out. His text is mainly that of the Cotton MS., of the first half of the thirteenth century, with collations and corrections from the Jesus (Oxford) MS., of the latter half of the same century, and occasional emendations of his own. He prints without stops, and with the Anglo-Saxon *w*, but not with the sometimes-used long final *f*, which is as good a test of age as the Saxon *w*. However, let us note with thanks, and yet with shame, that here is the best, and the only buyable, text of our English poem, by a German hand. Of the flagrant misreadings of the MS., and mistakes by the former editors of the poem, we have a list, by the former editors of the poem, we have a list, but forbear to print it.

Whether the Government Education Bill be passed with or without considerable modification, it seems pretty certain that the number of primary schools will be increased before long, and consequently more inspectors will be required. Hitherto it has been customary to exclude from these appointments those who, having gained experience as schoolmasters, might reasonably be supposed best qualified to judge whether schools are properly conducted and children efficiently taught. It has been even more difficult to rise from the ranks to a post of honourable command in this profession than in the army. We think it would tend greatly to the improvement of national education if some of these appointments were placed within the reach of those who have proved themselves able and faithful masters; and it would seem only reasonable that, in appointing future inspectors of grammar-schools and other middle-class schools, a preference should be given to those who, in addition to university distinction, possess the essential qualification of experience in teaching. A favourable consideration is also due to the plea put forth in the columns of an evening contemporary for the appointment of ladies as inspectors of girls' schools.

Admiral Smyth used to tell the following story of Delambre, the astronomical historian, and had it, we believe, from his own mouth. He was preparing to leave Paris, during the Reign of Terror, for his duties in the great survey, and under the only passport which the authorities would grant,—there being at the moment a strict search for proscribed persons. A lady called upon him, and implored him to allow her son, who was proscribed, to leave Paris as his servant, and under his passport. Delambre consented, and at his return to Paris renewed his acquaintance with the lady, and the end of it was, that they were married. The history of introductions which ended in matrimony would contain a very curious list of circumstances.

We understand that the coat of Sylvanus Urban, without its "ruffles and lace," has passed, or will pass in a few weeks, into the possession of Mr. Joseph Hatton, author of 'The Tallants of Barton' and other works of fiction; a gentleman well known as the editor and chief proprietor of *Borrow's Worcester Journal*, which he has raised from a rather humble position into a good and respectable circulation, and a leading position among country journals.

Readers who desire to obtain a clear and lively notion of the old Indian poetry should turn to the article on the Mahābhārata in the new number of the *Westminster Review*. In this paper, at once profoundly learned, and intensely interesting, we have a complete picture of ancient Hindū life. This article can hardly have come from any other pen than that of Prof. Goldstucker.

The following advertisement, quoted from the *Times*, is too peculiar and modest not to merit a place in a literary journal:—"Evening parties.—A young lady, who has written beautifully on the late Prince Consort, President Lincoln, and others (not yet published), is open to engagements to

recite." Who would not like to hear the young lady recite "who has written beautifully" on the distinguished persons mentioned, and others not yet published?

The chief constructor of the Navy, Mr. E. J. Reed, has read a paper at the Royal Society 'On the Relation of Form and Dimensions to Weight of Material in the Construction of Iron-Clad Ships.' It is an important question, for experience enough has already been gained to prove that the proportion of length to breadth in a ship, and the form of her water-lines, should in a great degree depend on the weight of the building material. The proportions and form of an armour-plated ship should be very different from those of a ship without armour; and any increase in the thickness and extent of the armour should be followed by a diminution of the length of the ship and an increase in the breadth and of fullness in the water-lines. Influenced by these considerations, Mr. Reed designed the Bellerophon, a short-hulled ship in comparison with some other iron-clads, which, like the Affondatore at the battle of Lissa, would have to run out of action in order to turn round. A ship that will "come about" in less than two minutes will be a much more trustworthy ship in these days of quick movements than one that requires seven minutes and extra hands on the steering-tackle for the operation. A long ship weighs 12,570 tons, reckoning only the hull; a short ship, 7,576 tons. But the latter has been reduced in the Minotaur to 7,100 tons, and in the Bellerophon to 4,460 tons; and on this there hangs a conclusion which will perhaps make an impression on the British taxpayer, if not on the functionaries who shape the estimates; namely, that, taking the cost per ton at 55s., which is the average cost for the hulls of armour-clad ships, the saving made by adopting the new ship of the Bellerophon type would amount to 233,250£!

The choice library of the late B. G. Windus, Esq., of Tottenham Green, has just been sold by Messrs. Sotheby, Wilkinson & Hodge, and realized 2,988£. 13s. 6d. Many of the articles produced high prices; for example, Dibdin's Tour in France and Germany sold for 240£., or 170£. more than it sold for at Mr. Eyton's sale a few years ago. Amongst many articles we notice the following: Bacon's Essays, edited by Basil Montagu, printed on vellum, 9l. 10s. (Pickering);—Bell and Cawthorne's British Theatre, 41 vols., on large paper, 25l. 10s. (Stevens);—Chaucer's Canterbury Tales, 5 vols., printed on vellum, 57l. (Pickering);—Chaucer's Romaunt of the Rose, and Minor Poems, 3 vols., printed on vellum, 29l. 10s. (same);—Coleridge's Poetical Works, 3 vols., large paper, 5l. 7s. 6d. (Stevens Brothers);—Congreve's Works, 3 vols., Baskerville's beautiful edition, 7l. (Bond);—Cory's Ancient Fragments, printed on vellum, 5l. 15s. (Pickering);—Cruikshank's Illustrations to Cumberland's British and Minor Theatre, 2 vols., 8l. 15s. (Lilly);—De Foe's Robinson Crusoe, 2 vols., large paper, with double set of plates after Stothard, 7l. (Harvey);—Britton's Architectural Antiquities, 5 vols., large paper, 15l. 10s. (Davis);—Britton's Cathedral Antiquities, 5 vols., large paper, 18l. 15s. (same);—Cervantes' Don Quixote, translated by Mary Smirke, 4 vols., largest paper, 26l. 10s. (Boone);—Collier's Illustrations of Old English Literature, 3 vols., 12l. 15s. (Pickering);—Collier's Illustrations of Early English Popular Literature, 2 vols. 15l. (same);—Collier's Reprints of Seven English Poetical Miscellanies, printed between 1557 and 1602, in 15 parts, 10l. (same);—Coryat's Crudities, 9l. 10s. (same);—Queen Elizabeth's Prayer-Book, reprinted in 1608 with woodcut borders, 7l. 10s. (Boone);—Holbein, Icones Veteris Testamenti, printed on vellum, 18l. 10s. (same);—Drayton's Poly-Olbion, 16l. 16s. (Pickering);—Holbein's Portraits of the Court of Henry VIII, 26l. (Sotheran);—Johnson's Lives of Highwaymen, 10l. 5s. (Boone);—Bp. King's Poems, first edition, 2l. 11s. (Lilly);—Knight's Lives of Erasmus and Dean Colet, 2 vols., large paper, 9l. 9s. (Bond);—Marlowe's Works, 3 vols., large paper, 11l. (Sotheran);—Milton's Poems, first edition, 5l. 15s. (Lilly);—Milton's Paradise Lost, first edition, 3l. 4s. (Bond);—Milton's Paradise Re-

gained, first edition, 2l. 2s. (Pickering);—Peele's Works, 3 vols., large paper, 15l. 5s. (Bond);—Ritson's English Songs, 3 vols., 4l. 10s. (same);—Robin Hood, edited by E. V. Utterson, printed on vellum, 10l. 10s. (Davis);—Neale's Views of Gentlemen's Seats, 11 vols., on large paper, 17l. (Bain);—Scott's Provincial Antiquities, 2 vols., large paper, 11l. 10s. (Toovey);—Shaw's Dresses of the Middle Ages 2 vols., large paper, 13l. 5s. (Boone);—Shakespeare's Poems, the 1610 edition, 18l. 5s. (Lilly);—Shakespeare's Midsummer Night's Dream, 1600, 14l. 14s. (same);—Merchant of Venice, 1600, 18l. 5s. (same);—Sir John Oldcastle, 1600, 12l. (same);—Henrie IV., 1613, 24l. (same);—Richard II., 1615, 19l. 15s. (same);—Yorkshire Tragedie, 1619, 7l. 12s. 6s. (same);—Love's Labour Lost, 1631, 11l. 5s. (Bunstead);—Shakespeare's Dramatic Works, second edition, 27l. 10s. (Lilly);—Shakespeare's Dramatic Works, edited by J. O. Halliwell, 16 vols., 100l. (Davis);—Halliwell's Shakspearian Fac-similes, limited to 31 copies, 30 vols., 107l. 3s.;—Westminster Drollery, 2 vols. 12l. (Mr. Tite, M.P.);—Spenser's Collin Clout, first edition, 10l. 15s. (Parker);—Spenser's Fowre Hymns, first edition, 11l. (Pickering);—Spenser's Faerie Queene, 2 vols., second edition of Part I, and first of Part II, 16l. 5s. (Lilly);—Urchard's Epigrams, 8l. (same);—Taylor the Water-Poet's Works, 20l. (Hibbert);—Teniers' Gallery, 12l. 15s. (Quaritch);—Turner's Southern Coast, 2 vols., India proofs, 16l. 5s. (Lilly);—another copy, with engraver's proofs, 22l. (Graves);—Turner's Views of England and Wales, 2 vols., India proofs, 62l. (Quaritch).

The FIFTEENTH ANNUAL EXHIBITION OF PICTURES BY FRENCH AND FLEMISH ARTISTS WILL OPEN ON MONDAY, April 6, at the Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, PUDDLEY GALLERY, EGYPTIAN HALL, Fleet Street.—The FOURTH ANNUAL EXHIBITION IS NOW OPEN daily, from Ten till Six.—Admittance, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

THOMAS MCLEAN'S COLLECTION of High-Class Modern Pictures and Water-Colour Drawings ALWAYS ON VIEW.—T. MCLEAN'S New Gallery, 7, Haymarket.

The DOMES of the YOSEMITE, BIERSTADT'S New Grand Picture, will shortly arrive in ENGLAND FOR EXHIBITION, at T. MCLEAN'S New Gallery, 7, Haymarket.

HOLMAN HUNTER'S new Picture of 'ISABELLA, or the POT of BASIL,' will be exhibited at Messrs. E. Gambart & Co.'s New Galleries, 1 King Street, St. James's Square, during the Season, from the 20th of April. Admission, 1s.

M. MORETT'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur, George Stubbs, R. W. MacMonnies, J. F. Madam, Gréuze, Frédéric Landelle, T. Fred. R.A., John Phillips, R.A., Leslie, R.A.—Doberts, R.A.—Fritsch, R.A.—Goodall, R.A.—Cooke, R.A.—Pilkersall, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Andsell, R.A.—Frost, A.R.A.—Petrie, A.R.A.—Gill, R.A.—Doran, R.A.—Cox, R.A.—A. G. Marks—Lidderdale, George Smith, Linnell, sen.—Peter Graham—Oakes, H. W. R. Davis—Baxter. Also Drawings by Hunt, Cox, Birken Foster, Duncan, Thomas, F. Walker, E. Warren, &c. Admittance on presentation of address card.

ASTRONOMY.—Lenten Course.—Prof. Pepper is induced, from the numerous applications made, to announce the continuance of a Course on this interesting Science, on Monday, Wednesday, and Friday, at a quarter to Two and half-past Seven, Morning and Evening, with splendid Illustrations of the Solar System: Specimens and Models selected from Rosini, Haydn, Handel—ROYAL POLYTECHNIC.

SCIENCE

ELECTRICAL COMMUNICATION IN RAILWAY TRAINS.

AFTER long delay, it appears probable that something will be done to secure electrical communication between passengers and the servants of railway companies in charge of the trains. Col. Yolland has recently made a Report on the subject to the Board of Trade. From this we learn that experiments have been made on the London and North-Western, the London and South-Western, the Midland, and South-Eastern Railways. These experiments have been, on the whole, exceedingly satisfactory, clearly showing that such difficulties as do exist are simply mechanical, and to be removed by a very small amount of ingenuity. It may be stated, as showing how nearly complete even the experimental arrangements have been, that an electrical apparatus, the invention of Mr. Martin, was made use of 500 times on the London and North-Western Railway, and failed only on three occasions, and then in consequence of the conducting wires having been unnecessarily twisted

and broken by porters in the act of taking off the electrical coupling-irons; that Mr. W. H. Preece's electrical apparatus has been employed on the London and South-Western line, and that out of 714 signals only seven failed, and these are explained to have arisen from simple causes. After a very full examination of all the conditions peculiar to railway trains, such as the removal and the introduction of carriages, the division of a train, one portion passing on to another line of railway, and the like, Col. Yolland says, "As regards the possibility of establishing and maintaining electric communication throughout the entire length of a railway train, and from the compartments of the various carriages, I think it is impossible, looking to what has now been going on for a long time on the London and South-Western and South-Eastern Railways, to doubt that it can be done." Again, Col. Yolland says, "As regards the necessity for such means of communication, I believe there are few who will now contend that it is not necessary for the very long journeys which are taken by express trains without stopping. It should be first established for the trains running long distances without stopping, and a discretionary power be given to the Board of Trade to order its extension, from time to time, or gradually, to trains running upwards of ten miles without stopping."

The system of the cord, as now fitted to some trains, is considered, and it is thought not "to have any chance of working properly on long trains." The cord arrangement adapted by Mr. Harrison to some trains on the North-Eastern Railway is alluded to, but no opinion expressed on its merits.

There can be little doubt of the advantages possessed by the Electrical System of Communication over any other. The permanency of the arrangement in each carriage, and the ease with which perfect communication can be made, whenever the carriages are coupled, recommend it. There are two Bills before Parliament which embody this question. The second reading of the Bill before the House of Commons is postponed for a month, that the House of Lords may complete the Railway Bill before it, and thus enable the lower House to consider the clause introduced in it, compelling railway companies to secure the necessary communication between the passengers and their servants.

We may therefore hope that soon after Easter we shall be secured that advantage in railway travelling for which public opinion has so long and so loudly called.

SOCIETIES.

ROYAL.—March 26.—General Sabine, President, in the chair.—The following paper was read:—"On the Amount and Changes of the Polar Magnetism at certain Positions in Her Majesty's Iron-built and Armour-plated Ship, Northumberland," by Capt. F. J. Evans.

GEOLOGICAL.—March 25.—Prof. T. H. Huxley, President, in the chair.—Dr. J. Tyndall, A. Curr, and C. W. Fothergill were elected Fellows.—The following communications were read:—"On some new Species of Palaeozoic Crustaceans from the Upper Silurian Rocks of Lanarkshire, &c., and further Observations on the Structure of *Pterygotus*," by Mr. H. Woodward.—"On the Coniston Group," by Prof. R. Harkness and Dr. H. A. Nicholson,—"Death of Fishes on the Coast of the Bay of Fundy," by Dr. A. L. Adams,—"On Volcanoes in the New Hebrides and Banks Islands," by Mr. R. Atkins.

CHEMICAL.—March 30.—*Aniversary Meeting.*—Dr. W. De La Rue, President, in the chair.—The annual report was read, and financial statement submitted.—The present number of Fellows was stated to be 510, and of Foreign Members 39.—During the past year the losses by death included Prof. Faraday, Dr. Daubeny, Dr. T. Clark, Dr. Wm. Herapath, Mr. J. Tennant, Mr. W. Crum, Mr. W. H. Gossage, and Mr. R. Warington, the first Secretary, and one of the founders of the Society. There was, besides, one eminent Foreign Member lost in the person of Prof. Jules Pérouse.—The President indicated some of the leading

research to the p. Chemist of offic gentl Preside Treasur Dr. O. elected Secreta Dr. E. William INST C. H. The par popula A. S. Mar Salt, t. Applic F. Cra 'chlorate of Propri Manufac C.

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MON. TUES. — — — — —

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researches published within the year, and referred to the progress made towards establishing the new Chemical Theory.—The ballot for the election of officers resulted in the return of the following gentlemen: For President, Dr. De La Rue; Vice-Presidents, Drs. E. Frankland and J. H. Gilbert; Treasurer, Dr. T. Redwood; and Hon. Secretaries, Dr. Odling and Mr. A. V. Harcourt were re-elected; and Prof. Abel was appointed Foreign Secretary. New Members of Council, Dr. Atkinson, Dr. E. J. Mills, Messrs. W. H. Perkin and J. Williams.

INSTITUTION OF CIVIL ENGINEERS.—March 31.—C. H. Gregory, Esq., President, in the chair.—The paper read was, 'The City Terminus Extension of the Charing Cross Railway,' by Mr. J. W. Barry.

SOCIETY OF ARTS.—March 25.—Sir J. Lubbock, Bart., in the chair.—The paper read was, 'Hippomachy: the Horse as Food for Man,' by Mr. A. S. Bicknell.

March 27.—'On Chloride of Sodium, or Common Salt, the Products obtained from it, and their Applications to Arts and Manufactures,' by Dr. F. Crace Calvert (Cantor Lecture).—Lecture III. 'Chlorine and its Compounds with Oxygen; Chlorate of Potash, its Manufacture and remarkable Properties; Hydrochloric Acid, or Spirit of Salt, its Production, and Applications in Arts and Manufactures, viz., Galvanizing of Iron, Sal Ammoniac, Chloride of Tin,' &c., with Illustrations.

MATHEMATICAL.—March 26.—Prof. Sylvester, President, in the chair.—Mr. J. T. Graves and Dr. Olaus Henrici were proposed for election, and Mr. J. E. Moulton was elected a Member.—The communications made were: 'Construction of the last Point of Intersection of a Cubic Curve by a Curve of superior Order,' and a 'Geometrical Note on the Concomitants of a Binary Cubic,' by Prof. H. J. Smith.—'On certain Envelopes, with reference to Quadric Surfaces, which are also Quadric Surfaces,' by Prof. Cayley,—'Note on Residuals,' by Prof. Sylvester,—'Account of a Method for the Inscription of closed Polygons in any Quadric Surface,' by Mr. M. Gardiner,—and 'Some Remarks on the Signs Plus and Minus,' by Mr. A. De Morgan, V.P.

MEETINGS FOR THE ENSUING WEEK.

MON.	Royal Institution, 2.—General Monthly Meeting.
TUES.	Exhibitions, 2.—Meeting and Lecture.
	Horticultural, 3.—Meeting and Lecture.
	Egypto-Egyptian, 7.—Anniversary Meeting.—'Identification of the Melita of St. Paul,' Mr. Black.
	Society of Arts, 8.—'Chloride of Sodium,' Dr. Crace Calvert (Cantor Lecture).
	Ethnological, 8.—'Tribes around Darjeeling,' Dr. Campbell; 'Arrest of Development,' Dr. Mervyn; 'Natives of Formosa,' Mr. White.
	Engineers, 8.—'City Terminus Extension, Charing Cross Railway'; 'Strains on Ties of Bowstring Girder,' Mr. Airy.
WED.	Archaeological Association, 8.—'Roman Remains, West Hampnett,' Mr. Hills; 'Signacula found in London,' Mr. Cumming.
	Astronomical, 8.—'Extinct Australian Marsupial,' Mr. Flower; 'Carboniferous Rocks, Pendle Hills,'—'Carboniferous Districts, Lancashire and Yorkshire,' Mr. Hull; 'Saliferous Deposits, St. Domingo,' Mr. Hatch.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

We have seen the 1,100 "works of Art" which constitute the current Exhibition of this Society, and came from the Gallery with feelings such as we would rather not describe. The paintings which are exceptional to the mass, i.e. satisfactory in Art, are as follows.—A *Wreck off the Devonshire Coast* (No. 13), by Mr. E. Hayes, has what the artist has often produced before, the expression of motion in the huge waves which toss a very small ship and a smaller lifeboat. The waves are absurdly big, their sides mountainous.—*Tyne Boatmen* (30) is by Mr. Hemy, a painter whose works we have before noticed. He is one of the very few exhibitors here who show at once the sense of beauty in Nature, the power of seeing more than one effect, and the ability to paint what he sees in a fine manner, which, however, needs more cultivation, ample care. Here is an old fellow rowing in the bows of a boat; a boy pushes off from the

beach. The colouring is soft and broad, rich, and varied with tender half-tints of turquoise colour and opalescent character. A *Jetty at the Entrance of the Tyne* (116), by the same, is composed in the picture of old, blackish beams and rusty travelling-crane standing in and over the water. It is almost calm; the river is hardly more than dimpled, and reflects on one side of its hollows the grey tints of the sky above, and on the other shows its own deeper greenish grey. A barge and a steam-boat are "alongside." Here is the like carelessness and the same fine sense of colour that we noticed before. *Evening Grey* (248), by the same, a view of Clovelly that is astonishingly out of perspective in one sense, and needlessly "violent," as the term is, in another, is very solemn in feeling and singularly rich in colour.

The First at the Tryst (61), by Mrs. C. Rossiter, a lady in white at a stile, shows that amount of dexterity and feeling for Art which attract the critic's eyes when no other merit is present or seems to have been aimed at.—*Olivia* (120), by Mr. A. A. Hunt, is another work of the same class with the above,—a lady in a canary-coloured dress; of the picture the dress is the best portion. This is not Goldsmith's *Olivia*.—*East Cliff, Dover*, (137) by Mr. J. Tennant, is cleverly painted and effective, with a large feeling for atmosphere. Contrary to the worst here, this picture, although it is "paint," is not paint and nothing more.—Mr. F. Holl's "*There's many a Slip*" (154) is another cleverly-painted picture, and at least shows dexterity, although it is dirty. A dirty boy has just slipped, and shattered a jar upon the dirty pavement, while a dreadful slut of a girl looks on. Why all this dirt was painted so dirty, we know not. Not for Art's sake, surely. We have seen shambles painted with supreme skill; we know what Rembrandt could do with filth, gilding it, like the sun, with Art. We lately praised highly a Roman horse-knacker's slaughter-house as painted by a painter; yet cannot understand why Mr. Holl's share of ability has not enabled him to dignify his dirty subject, or his taste compelled him to use cleaner models.—No. 181, *A Study*, by Mr. H. Hardy, is a capital sketch of a dog's head, life-size.—No. 188, *Summer Showers*, by Mr. H. Moore, shows farm buildings on a flat, a river, with trees in the mid-distance, and wild masses of cloud hanging over the earth. These elements of a good subject are treated with so much roughness and want of delicacy in handling as to surprise those who have acknowledged Mr. H. Moore's singular power.

Mr. J. Gow's *Soldier's Wife Drawing the Lot*, to go or not to go with the Regiment, (203) shows a barrack-room, with a young matron standing on a form and taking the ticket of her fate from a hat which is held by one of the soldiers above his head, and is so far noteworthy as a good conception of the subject, choice of a good subject, and skilful composition can make it. The putting together of this picture is worthy of more severe technical training than the artist appears to have received. The execution is generally flimsy, the handling incomplete and rude, but with shows so much of self-satisfaction on the artist's part (that is, satisfaction with a minor result), that we should not have bright hopes for his future, even if he were a youth.—*The Edge of the Forest* (449), by Mr. J. Knight, is pleasantly dexterous in painting, and shows the faculty rare here of generalizing without vulgarity, and so much of refinement as escapes the chances of weakness.—Far better is Mr. H. J. Dawson's sketch, *A 2,000 Ton Merchantman* (415), a very good rendering in a sketch of the river and a big ship with her tug. The sky, with its cloud-shadows slanting upwards from the sunrise, is vigorous and beautiful. Among a large number of water-colour drawings the merit of which is generally not considerable, are a few of somewhat superior quality, such as *Shades of Evening* (779), by Mr. T. Herbert; *Lochard*, (810) moonlight on a lake, by Mr. J. J. Banbury; several drawings by Messrs. C. S. and E. J. Varley; a capital work by Mr. Whiteford; and *Fantasia* (938), by Mr. F. A. Roberts.

FINE-ART GOSSIP.

THE private view of the French Exhibition, Pall Mall, takes place to-day (Saturday). The Gallery will be opened to the public on Monday next.

Some noteworthy pictures proposed for the forthcoming Exhibition of the Royal Academy by the following among our better artists may be thus enumerated:—Mr. MacLise is far advanced with a scene in 'Macbeth.' Lady Macbeth's speech (act ii. scene 2) suggests the subject—

Alack! I am afraid they have awak'd
And 'tis not done.—the attempt, and not the deed,
Confounds us:—Hark! I laid their daggers ready;
He could not miss them.—Had he not resembled
My father as he slept, I had done't.

Behind the principal figures appear Duncan's guards asleep. The same painter has treated the disrobing scene in Keats's 'Eve of St. Agnes.'—Mr. G. D. Leslie will contribute two pictures, which differ considerably from his recent productions. 1. 'The Empty Sleeve,'—an old admiral and a boy. 2. is less important.—Mr. E. Nicol has nearly completed a picture representing the humour of an Irish crockery-merchant selling the wares he calls china. Also 'The Cross Roads'—travellers waiting for the stage—a picture of character.—Mr. Calderon's picture shows Yorick kneeling, with Young Hamlet on his back at play.—Mr. V. Prinsep's most important painting shows, so far as its subject goes, two Venetian lovers, or what has been called a semi-attached couple. The lady is flinty-hearted, and sits in exuberance of beauty and womanhood coolly listening to the rhapsodies of the would-be lover.—Mr. J. Faed has painted the visit of a china-pedlar to an old woman's cottage. The old woman maintains her reserve as buyer, while a little girl, less experienced, cannot conceal her delight in the splendid articles which are displayed.—In our account of Mr. Marks's picture of the ordnance experiment, for "wires" read chains.

Four new pictures were added to the National Gallery last week:—1. By Morando, Venetian School, *The Madonna, Infant Jesus, and St. John* (No. 777). The last-named presents a lemon to the Saviour, who, while looking at the spectator, holds out his hand to take the fruit.—2. and 3. are family portraits, by A. Borgognone. 2. (779) contains portraits, capitally painted in profile, of old and middle-aged men; 3. (780), portraits, also in profile, of young and middle-aged women.—4. *Tobias and the Angel*, by Pollajuolo (778). As is characteristic of the painter, Tobias is led by the angel in an affected manner. They go, as it were, arm in arm; the latter holds the pot of ointment; the former bears his fish.

The South Kensington Museum has recently been enriched by the gift, by Mr. G. Smith, of Hamilton Terrace, of a series of figures in monastic costumes, comprising the dresses worn in different grades in all the orders, and amounting to about fifty in number. This donation has interest of considerable importance, especially to artists who may desire to see such costumes in "the round." The figures were originally made in Italy about a century since, for, we believe, the second Duke of Northumberland, and given to Mr. G. Smith by the grandson of that peer.

Not long since, the Mansion House was washed by means of fire-engines. Why not extend the like advantage to the statue of the Queen, which stands in the quadrangle of the Royal Exchange? Its sooty cheeks and face are pitiful: two black smears hang like old-fashioned lappets from each ear to the breast, over the neck and throat. The clumsily-carved robes of this figure are rather improved than otherwise by streaks of soot. Why is the statue of Queen Elizabeth stuck like "Q in the corner"? At any rate, Her Majesty of glorious memory has escaped the indignity of sooty streaks and a striped countenance.

The works of restoration to the churches of St. Bartholomew, Smithfield, and St. Helen's, Bishopsgate, having been completed, the edifices have been again opened for use.

Messrs. Christie, Manson & Woods sold on Tuesday last the following pictures of interest:—W. Hunt, *The Look Out, Hastings*, 4*l.* 7*s.* 6*d.* (Ditchfield); Ten Pencil Sketches, 1*l.* 1*s.* (Hop-

kins); Ten ditto, 17. 2s. (Daniels); Too Hot, 97l. (Williams);—Stothard, A Fête Champêtre (Italy), 3l. (Tulk); Italian Boy playing the Guitar, 17. 10s. (same);—C. Fielding, A View near Windsor, 149l. (Martin);—Mr. B. Foster, On the River Mole, 81l. (Permain); A Landscape, 65l. (Bourne); A Rustic Bridge, 183l. (same).—The same auctioneers sold on Saturday last the collection of Mr. J. Leigh Clare, of Toxteth Old Hall, Liverpool: Mr. H. B. Willis, Cattle in a Pool, 64l. (Vokins);—W. Hunt, Farm Buildings and Landscape, 16l. (Allen); Grapes and Apples, 100l. (Smith); Grandfather's Boots (Art-Treasures Exhibition), 147l. (Cox); Primroses for Sale, 52l. (Vokins); Grapes, Peach and Figs, 149l. (same); Flowers and Plums, 194l. (Agnew); Devotion, 126l. (same); Publication, 28l. (Herring), the last painted head by the artist; Too Hot (Art-Treasures), 530l. (Vokins); Pineapple, Melon, Grapes, Nectarines, &c., 288l. (same);—Stanfield, The Wreck of the Avenger, engraved, 186l. (Agnew); The Channel off Fort Rouge, 420l. (same); An Old Hulk, 178l. (same);—Mr. F. Goodall, Going to the Spring, 159l. (same);—Mr. F. Tayler, The Greeting, 388l. (Cox);—Mr. J. Gilbert, Cardinal Pandulphus going to excommunicate King John, 115l. (Herring); Laura presenting Gil Blas to Arsenia, 273l. (Maclean); Sancho and the Physician, 245l. (Agnew); Christopher Sly and the Page, 109l. (Maclean);—Mr. L. Hargreave, Interior of St. Bavon, Ghent, 137l. (Agnew);—S. Prout, Street Scene in France, 210l. (same); Antwerp, 124l. (same); Canal Scene, Venice, 123l. (same); Milan, 710l. (same); Nuremberg, 1,002l. (Addington);—D. Cox, Driving the Flock, 105l. (Agnew); Stepping-Stones on the Conway, 133l. (Cox); Running Water, 96l. (Pocock); Stirling Castle, 84l. (Agnew); Windsor Castle, 115l. (same); Stackhay Hay, 163l. (same); Penmaenmawr, 336l. (same); The Eagle's Crag, 220l. (Cox); Anthur Hill (Art-Treasures and International Exhibitions), 577l. (Pocock); A Showery Day, 309l. (Cox);—Mr. F. W. Topham, Spanish Music, 220l. (Vokins);—Mr. B. Foster, A River-Scene, 69l. (same); A Landscape, 65l. (same); A Landscape, 64l. (Boone); Primrose Gatherers, 199l. (Cox); Return from Labour, 213l. (Cox); Ann Hathaway's Cottage, 357l. (Isaacs);—Mr. F. Tayler, Return of the Reivers, 261l. (Agnew);—Mr. G. Cattermole, The Conspirators, 210l. (same);—Mr. F. Goodall, Egyptian Dancing-Girl, 199l. (Gambart);—Mr. P. F. Poole, A Bit of Fun, 210l. (Agnew);—De Wint, Gloucester, 115l. (same); Penrhyn Castle, 188l.; A Cornfield near Pevensie Castle, 250l. (same); On the River Thames, 153l. (same);—C. Fielding, Off Scarborough, 294l. (same); Bolton Abbey, 456l. (same); Off Folkestone, 94l. (same); South Downs, 320l. (Vokins); Staffa, 120l. (same); Loch Achray, 281l. (Agnew); Bowhill Downs, 582l.;—Turner, Loch Maben, engraved, 68l. (Colnaghi); Penmaenmawr, 493l. (Maclean); Lago di Garda, 210l. (Agnew); Richmond, Yorkshire, 525l. (Isaacs); Narni, 446l. (Colnaghi); Oberwesel, 903l. (Agnew); Rhodes, 180l. (Cox); A life-size Statue by Gibson, The Hunter, 543l. Total product of the sale, 19,070l.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—The Thirty-sixth Annual Passion-Week Performance of Handel's 'MESSIAH' on WEDNESDAY NEXT, (Good Friday), April 4, Price 1s. Vocalists: Middle Carol, Madame Mathilde, Miss Anna Jewell, Miss Mary Sommerville, Miss Julia Armatage, Miss Anna Jewell, Miss Mary Sommerville, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Lewis Thomas. Instrumentalists: Pianoforte, Herr Carl Haase; Violin, Mr. H. H. Blagrove, Violoncello, Mr. Aylward, Conductor, Mr. Costa. Price 1s. Box Seats, 3s. Admission, 1s. Tickets to be obtained of Sir James Peck, 46, Grosvenor Gardens; Robert Cooke & Co., New Burlington Street; Lamborn Cook & Co., New Bond Street; and at Austin's Ticket-Office, St. James's Hall.

Mr. HENRY LESLIE'S CHOIR, ST. JAMES'S HALL.—MONDAY, April 6, SACRED MUSIC. Middle Carol, Madame Patey Whycock, and Mr. Sims Reeves, who will sing "Deeper and deeper still" and "Waft her, angels" (Handel) and "Be thou faithful unto death" (Mendelssohn). Stalls, 4s.; Balcony, 2s.; Area, 2s.; Gallery, 1s. At all Musicalsellers'.

Mr. HENRY LESLIE'S CONCERTS.—MONDAY, April 6, LAST CONCERT before EASTER, Mendelssohn's Psalm, "Judge me, O God," will be repeated in consequence of the great enthusiasm caused by its performance in the concert. Selections from Schubert, Gounod, Meyerbeer, Palestrina, Handel, Auber, &c.

NEW PUBLICATIONS.

Sonata in B flat for the Pianoforte, composed in the Year 1827. By F. Mendelssohn-Bartholdy, Op. 106. No. 35. of the Posthumous Works. Second Series. (Novello, Ewer & Co.)—This posthumous Sonata justifies us in adhering to all that we have said in regard to the early compositions of Mendelssohn withheld by him from the public. The indiscriminate praise showered by injudicious enthusiasts on every work, immature, mature, or ripe, found among the remains of a beloved artist, is a singular "misfit" as regards the music of Mendelssohn; because he searched his purposes, and considered and reconsidered their accomplishment and its results with an amount of conscience and shrewd deliberation such as have distinguished few men of genius. We cannot but feel that none of these posthumous works (some portions of the 'Reformation Symphony' excepted) will enhance his fame. Shakespeare's epitaph applies to all proceedings of the kind; save in the case of careless men who cannot order their proceedings, but who fling out their thoughts and fancies without heed or power of revision. Our contemporaries, however, are rejoicing over this Sonata as a sterling addition both to our stores of pianoforte music and its writer's renown. We can in neither respect accept it as such. It strikes us as overwrought, confused, and built on ideas which will bear no heavy superstructure. In the opening *allegro vivace* the writer vibrated betwixt a joyous phrase of no particular "mark or likelihood," and a pompous fugued passage; the *coda*, however (pp. 7, 8, 9), is frank and vigorous. The *scherzo* is the best movement of the four,—a piece of real Mendelssohn-ware,—showing the hand in its early youth which afterwards produced similar specimens of individual art so much more complete and fresh. The theme of the *andante quasi allegretto* bears a feeble resemblance to that of the delicious 'Mermaid Song' in 'Oberon.' The *allegro molto*, which serves for *finale*, comprising citations from the opening *allegro* and the *scherzo*, is brilliant and bustling; a movement to tax even fingers at once as nimble and vigorous as those of its composer, yet of no great intrinsic interest. As a whole, and compared with its writer's subsequent works, the Sonata is arid, displaying precocious science, no doubt, and great ambition; yet, to repeat our judgment, meagre in idea.

A *Hymnal, chiefly from 'The Book of Praise,'* by Sir Roundell Palmer. Set to Music, Selected, Harmonized, and Composed by John Hullah (Macmillan & Co.)—"Ingenious" is the epithet which couples itself with Mr. Hullah's name and career. From the outset, it must have been evident that he was far more open-minded and wider in his sympathies than ninety out of hundred English musicians. As regards his quickness of intelligence, there can be only one opinion. But depth is a quality no less valuable than width of sympathy or ingenuity in prescience. It is the union of depth with versatility which makes the really great man, whatever be his specialty. In the former requisite, Mr. Hullah has been always more or less deficient; and hence his career, howbeit interesting, has not been one of progress, nor of complete success. As Time goes on, with persons of his temperament, the work is generally more and more carelessly done,—the snatch at conclusions is apt to become more and more confident, in proportion as power and hope may be said to decline. There is more and more show in proportion as there is less and less substance. This we have felt in dealing with his recently-published lectures. This we feel, "with a difference," in regard to this 'Hymnal'; though it is far more carefully executed and completed than they were. It is, nevertheless, unsatisfactory, with all its author's known ingenuity, here set forth in its fullest force; *vide* the following passage from the Preface:—

"In dealing with the older tunes in this volume I have striven to follow the good example of Sir Roundell Palmer in respect to the Hymns to which they are adapted. I have spared no pains, by re-

ference to and comparison of the earliest copies accessible, to arrive at the thought and intention of the original, and too often anonymous, composer. Great licence—greater than seems justifiable in the treatment of any work of Art—seems to have been used by even the earliest editors of these old melodies. Copies, all but contemporary, differ, if not much in their notation, yet very much in their rhythm; and in later editions these differences have been settled by the adoption of a barbarous rule reducing all notes in them to an equal length. The mischievous effects of this have been great and various; one, not the least of them, being the extravagant pace at which, within the last few years, they have come to be performed. Rapid execution is always the first remedy that suggests itself to the uninitiated for absence of life in a musical composition. Rapid execution, however, can no more give spirit to lifeless music than sluggish execution can give dignity to flippant music. A dull tune will be none the more lively for being played or sung much too fast; though it will certainly be the sooner ended. The dullness (if it really exist) is inherent to the thing itself, and can only be remedied by alteration, which, judiciously made, will often prove to be restoration to an original form. As a well-constructed verse will have its long and short syllables, its emphases and its pauses, so a well-constructed musical phrase, especially when meant to be allied with verse, will have its long and short *notes*, its emphases and its pauses, so disposed as to bring out with added force and clearness the meaning of the verse. In these varieties the old tunes, as they are found in the old copies, are very rich; the possible uniformity of their rhythm being continually avoided by contrivances sometimes a little troublesome to the performer, but always admirably successful when put in practice. Let the musical reader compare the tune *Commandments* (No. 116) with the older version of it, *Audi Israel* (No. 19), and he will assuredly feel the force of what has been said. No volubility of utterance will give brightness to the former; no heaviness of execution will altogether deprive the latter of its spirit and energy. Indeed, there is at once a dignity and a life about most of these old tunes, as they appear in the old copies, which is sadly wanting in the more modern versions of them. The musical reader will do well not to decide hastily on their merits, especially adversely, merely from reading or playing them. None but very experienced Church musicians could anticipate the effect of such tunes as the *Old 137th* (No. 63), *Babylon Streams* (No. 95), '*Freuen wir uns all in ein*' (No. 4), or '*Gott hat das Evangelium*' (No. 14), when executed by a large body of voices well accompanied, and repeated (such tunes will bear repetition) half-a-dozen times to as many different verses. It must be remembered, too, that many of these severe—nay, uncouth—melodies are still, after two or three centuries, the frequently-employed vehicles of prayer or praise for hundreds of Christian congregations all over the world. Habit alone will hardly account for so long a term of favour and of service. Whatever may be the merits of more modern, and for the moment more pleasing, strains, they must of necessity long want the imprimatur which time—the greatest and justest of critics—has set upon their predecessors."

To this doctrine of pauses we demur altogether, however fully it be sanctioned by Dutch and German predilection; and for a simple reason. Mr. Hullah has forgotten that in the Reformed Churches abroad it has been the strange and time-honoured custom to break the chant by the intrusion of organ interludes, even as Mendelssohn did the *Chorale* in the 'Lobgesang.' The practice involved a falsehood. Who could bear to hear poetry read thus—

'Twas the hour when rite unholly (*pause*)
Called each Paynim's voice to prayer (*pause*), &c.? There is no need of flippant haste in delivery, but the connexion of line with line and precept with precept must (to our thinking) move on in steady progression, or else the whole meaning of the hymn, which resides in its words, is lost. We are sorry to see the mannerisms of foreign countries perpetuated in ours, incompletely, and without a word to explain how far they depended on the bad habits of accompaniment universally adopted. Further, we have

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to point out that the adoption of Sir Roundell Palmer's collections in 'The Book of Praise,' however specious as carrying with it the authority of a much-respected name, is less satisfactory in point of novelty than might have been expected. One word more. The new tunes bear no comparison with the old ones, whether from the Church or the Tabernacle. In brief, without extending our notes of objection (though much remains to be said) concerning a leaning in the words towards mysticism, which does not harmonize with the spirit of the Reformed Church, however it may be said to belong to the ecclesiastical fashions and fancies of the day,—and to occasional misfits, as in the case of the Russian national tune, we have said enough to illustrate our right of private judgment, the summing up of which is to repeat, that this 'Hymnal' is not so satisfactory as might have been expected—the distinguished names of its associated compilers taken into account.

The sixth number of *Hanover Square* (Ashdown & Parry) contains nothing of any particular interest save a clever *Stornello* by Signor Randegger. M. Lefèbvre Wely's 'Impromptu' strikes us as a weak imitation of the style of Chopin, whose irregularities as a composer defy anything like *school work* in his manner. Mr. Henry W. Goodban's 'Serenade' is in its theme a yet closer copy of one of Mendelssohn's *Lieder*, such character as it possesses being destroyed by the *caprioles* and flourishes with which its *Trio* and its close are decked.—The second number of the sacred serial, *Exeter Hall* (Metzler & Co.), contains one sterling contribution, an organ prelude (with fac-simile of the manuscript) by Mendelssohn, said never before to have been published. This, though grave to sombreness, is a piece of real music worth all the rest of the number. Dr. Crotch's sacred March from 'The Captivity of Judah' is not a bad procession-tune as times go, though wanting the relief of a *Trio*. Mr. Turle's setting of the well-known hymn, 'Rock of Ages,' is sensible, as is all its writer's music. M. Gounod's sacred *Trio*, 'Rest for the weary,' is languid and tormented; not one of the best specimens of his charming talent, and for a composition planned to be sung without accompaniment, difficult because of the peculiarity of its modulations. The English words are as badly set as possible. It is not clear if the 'Cantique' from the same hand was meant to have words or to have none. The English publishers, as certain of them are apt to do, may have given it a title not contemplated by the author, when they designate it as 'Earth is no lasting place.' The mixture of three- and four-bar rhythms confuses the ear and cannot disguise poverty of idea. The last item is 'A Roman Church Melody,' by Signor Salvatori, of no great value.

MUSICAL AND DRAMATIC GOSSIP.

THE burnt-out company of Her Majesty's Theatre commenced operations at Drury Lane this day week, with the hackneyed opera of 'Lucrezia Borgia,' Mdle. Tietjens being of course the heroine. To-night Miss Kellogg will reappear.—The Royal Italian Opera opened its doors in Covent Garden on Tuesday with a far finer work as regards spontaneous invention—the yet more worn 'Norma.' Mdle. Fricci was the heroine, Madame Sherrington the *Adalgisa*, Signor Naudin the *Pollione*, Signor Capponi the *Orooco*. This is a case of "snowing brown" (to use the well-worn stage metaphor), if there was ever such a thing. Surely it would have been only commonly discreet to let the work sleep, unless good fairies were to send us a *Norma* who could approach Madame Grisi in excellence as nearly as Madame Grisi approached the original and unparagoned *Norma*, Madame Pasta. The dreary 'Don Carlo' of Signor Verdi was produced on Thursday last. 'Rigoletto' is announced for this evening, with Mdle. Vanzini, a new artist, as *Gilda*; and as *Maddalena* Mdle. Mayer, a *contralto*, one of the pupils of Madame Viardot, who may be said to have established a solid vocal music-school at Baden-Baden.

An account of Monday's *Philharmonic Concert* is not needed, seeing that it was one of those uncomfortable meetings, a State concert, when the

object of the audience is to stare at Royalty, and of the managers to get the performances over with as little *ennui* to the august guests as possible. The selection included some numbers from Beethoven's wonderful incidental music to 'The Ruins of Athens,' Mendelssohn's 'Walpurgis Night,' and the fine scene from 'Ossian,' 'On Lena' gloomy heath, which was written by him for Mr. H. Phillips. The solo player was Miss Anna Mehlig; the singers were Mdle. Drasclil, Mr. Wilfred Morgan (?) and Mr. Santley. "The Directors" (it is stated on the programme) "intend offering to the subscribers during the season several compositions which have either been written for the Society, or such as have not yet been produced at these concerts," and, in addition, "a complimentary concert at St. James's Hall." Every one must be glad to receive such glad tidings of their energy and activity.

Herr Joachim, after creating a greater sensation in England than he has done on any previous visit,—now the first living master of the violin,—has returned to Germany, leaving a void not to be filled up, let the new-comers who attempt his instrument be ever so brilliant. It may be truly said that his interpretation of music, whether the same be ancient or modern, leaves nothing for ear, heart or sympathy to desire. His research is as remarkable as his powers of display. To give an instance,—his disinterment of some of Handel's superb violin music is one of the most memorable things of Lent. With his departure the *Popular Concerts* come to an end. It would be unpolite, indeed, to continue them, with the inevitable anti-climax caused by his departure.

The latest news of the Royal Academy of Music is as follows:—On the 21st the examination of candidates for the Westmoreland and "Potter Exhibitions" took place at the Academy. Board of Examiners: Messrs. Otto Goldschmidt, Cipriani Potter and John Hullah. Elected: Miss Alwina Lohman and William Townsend, the latter a pupil of Mr. Harold Thomas.

There's something in the world amiss
Shall be unriddled by-and-by,
said Crabbe, in the mouth of Sir Eustace Grey. The strife between composers and publishers of music (especially if the former be amateur) seems to wax fiercer and fiercer as years go on—as trashy works are multiplied, and as with trash empirical practices are pushed further and further. Every one conversant with the world of Music must be aware that the publication of a song on the writer's own account is, even more than the publication of a novel under like conditions (to quote Shelley's epithet applied to Desolation), "a delicate thing," especially when pay-day comes round, and when the vanity of the author and the cupidity of "the medium" come into conflict. The above plain truths are offered in recognition of a heap of communications on the subject of musical publication, which recent trials have called out, and to which we may return at some less busy moment. We avoid more explicit acknowledgment and comment, that we may not wound by personal reference either author, artist, or publisher. But the entire system, as it stands, is radically bad; and its evils must by honest people be kept before the eyes of all real lovers of Art.

We have to acknowledge, with thanks, the programme of the *Greenwich Symphonic Society*; also of the last meeting of the *Schubert Society*. As among coincidences, it may be told that Mr. Halle had, ere our recommendation was written, arranged to make Beethoven's slighter pianoforte pieces so many distinct items in his coming *Pianoforte Recitals*—this year avoiding the *Sonatas*. It is further his intention, report says, to produce all the *solo Sonatas* of Schubert. Of these, as nearest to those of Beethoven, our admiration need not be repeated.

We must defer notice of the music to Schubert's 'Rosamunde,' performed at the *Crystal Palace Concert* this day week. It will of course be repeated. Mr. A. S. Sullivan's Overture, 'In Memoriam,' (a composition which we venture to predict will last) also figured in the programme. The singers were Mdle. Carola and Mr. Wilby Cooper.

In Messrs. Puttick & Simpson's sale of Saturday

last a transcript of the score of Mendelssohn's 'Elijah,' before some slight alterations afterwards made by the author (in particular the substitution of the Trio, "Lift thine eyes," for a duett), sold for 12.; whereas, on Monday, the copyright of Cherry's song, 'Shells of Ocean,' produced the large sum of 285L. 12s. The former is a real musical curiosity; the latter—what shall we say?—never having heard of either the 'Shells of Ocean' or Mr. Cherry.

Madame Viardot, we are told, is busy on another operetta.—A gipsy chorus of extraordinary musical spirit and character will shortly be heard in London.

Mendelssohn's 'Reformation' Symphony was received with such enthusiasm at one of M. Pasdeloup's excellent popular concerts in Paris, a fortnight ago, that the Director announced two repetitions of it at subsequent meetings.—A new lady with a singular name, Madame Whist, of New York, has been singing "the Shadow-Song," from Meyerbeer's 'Le Pardon,' at one of M. Rubinstein's concerts, with great success. The task is not an easy one.—Hérold's 'Le Muletier' (a work forty-five years old), for which the still living veteran M. Paul de Kock wrote the words, has been revived at the Théâtre des Fantaisies Parisiennes.

Mr. Best has been playing the 'Funeral' and 'Cornelia's' Marches of Mendelssohn on the vast organ in St. George's Hall, Liverpool, with great effect, says the *Leader*, a local paper.

At the Lower-Rhenish Whitsuntide Festival to be held at Cologne this year we are informed that Handel's 'Messiah' and Beethoven's Ninth Symphony are to form the principal musical features of the performance. Herr Joachim will play there.

The "Moray Minstrels" have migrated from the hospitable shelter whence they derived their name, and the other night held their first meeting for the season in Maddox Street—conducted, as before, by Mr. John Foster.

One of the last survivors of those who illustrated the most brilliant period of German art, Carl Eberwein,—younger brother to a voluminous composer, now totally forgotten, a contemporary of Goethe,—died on the 2nd of last month at Weimar, eighty-one years old. Carl Eberwein will be only recollected by his connexion with Goethe, who admired his talent, and trusted him with poetry to set, and by the music written for the 'Leonora' of von Holtei (?). His wife enjoyed a reputation in Germany as a singer.

MISCELLANEA

Ladies Bedstraw.—Twice at least I have met with bedstraw spelt "bedestråw" in old books on plants—once, in a black-letter volume on "Souveraine Herben." After the time of Gerarde, the plant was spelt "bedstraw," and though the "e" sometimes creeps in, it is obviously an error. Let me add another fact. The ladies bedstraw is subject to a peculiar disease which produces on leaves and stems a number of purplish *beads*, the size of a small pea, but hollow within. I have frequently noticed Irish children "telling their beads" whilst playing with the long straws and the whorled leaflets. The plant possesses many virtues. It is used to coagulate milk for the "soft cheeses" of the Midlands. Its leaves give a yellow, and its root a red dye, when boiled with alum. An allied plant, the "sweet woodruff," was undoubtedly strewed in churches, and from its sweet, hay-like scent, when dried, would form an appropriate "literie" for bedrooms, or stuffing for beds. None of the bedstraws would be suitable for this purpose. "Hairy red" (spelt "Errif" occasionally) is a remedy at least 200 years old for the purifying of the blood, under the name of decoction. I am well acquainted with Irish wild flowers, particularly with those growing in the Gaelic-speaking districts of Munster, and I never heard the there somewhat rare cleavers called hairyred, or any similar sounding word; nor have I been able to learn that it is so. If the name appears in the recently-published valuable book on the Flora of Ireland, the matter may admit of a different explanation.

J. T. BURGESS.

An Old Song, Sack, Lime.—Is Mr. Tiffin (p. 424) quite sure that "worse than a cup of sack with lime in it" necessarily means lemon-juice? Is he quite sure that lime does not bear its commoner meaning? In the Levant and in Greece, what are now called here Greek wines are generally prepared with lime. The wine-factors in the cities buy up all the grapes they can, and these fresh and bruised are pressed so as to get the greatest quantity of juice; this is mixed with the greatest quantity of water, and to correct this, and enable the mixture to keep, lime is employed. This, it is alleged, causes gravel and stone; and my friend Dr. James McCraith, F.R.C.S., H.B.M.'s surgeon at Smyrna, has consequently had some fine opportunities for lithotomy, his communications on which gained him his Fellowship. Europeans in the east avoid native wines, and use French or Spanish. Mussulmans eschew native wine as an article justly forbidden by the Prophet, and native Christians sometimes prefer raki on principle. I understand that the use of lime is old in some of the wine countries, and I can understand that Falstaff might have a strong objection to sack with lime in it, promising gravel and stone, while he might not object to sherry with lemon or some compound akin to punch. A Shakespearean query—was the lime, or sweet lemon, well known in Shakspeare's time? HYDE CLARKE.

Effect of Sound on Animals.—We possess a cat which is unusually tame, particularly for a "Tom," and with no ear for music, if I may judge by the way in which he and his companions make the short summer night hideous when we go into the country. He is very fond of my daughter, but objects strongly to her repeating French lessons aloud—always jumping on the table beside her, mewing dolefully, and rubbing against her to coax her to stop. A few nights ago she was reading the Psalms of the day in English, and he was lying apparently asleep on the back of the chair in which she sat; but she had not finished three verses before he got up, stretched himself and jumped down to the table to coax her, just as he does when she is reading French. Until then, the child thought it was the language to which he objected, although her father (to whom the cat is more attached than to any one in the house) or I may read any language we please without his caring; but since, she has tried him by singing "The Last Rose of Summer," and he complained bitterly, and another time she began "Bedford," an old tune from Ravenscroft's Psalter, which pleased him no better; and as he takes all her conversation with great amiability, often replying in gentle tones when it is addressed to himself, we must conclude that it is the continuous sound of her voice—and only hers—in reading or singing which distresses him so painfully. A. A. C.

Nesh.—This word, signifying generally "sensitive to cold," is in common use in the English borders of Montgomeryshire, as are also many others of the old obsolete words and forms of Chaucer, Shakespeare, &c., such as "cum'en," "housen," "dout," "clout," "dullbrain," "simple," (in the sense of "weak," or "affling") "rigol," (a trench, or furrow,) "clem," (to starve,) &c. The word "healing" (*hulung*)—a rug or coverlet—which has, I believe, become nearly if not quite obsolete in England, is still used in the Welsh portion of Powysland. It was introduced into the Welsh language upwards of 400 years ago, for it is to be found in a poem by Lewys Glyn Cothi, who flourished 1430—1456. R. W.

Chess.—Chess, of all games wherein is no bodily exercise, is most to be commended, for therein is right subtle ingenuity, whereby the wit is made more sharp, and remembrance quickened. And it is the more commendable, and also commodious, if the players have read the moralization of chess, and when they play do think upon it, which books be in English. But they be very scarce, because few men do seek in plays for virtue or wisdom.—1531, E. Got's "Governor" modernized 1834, p. 89.

TO CORRESPONDENTS.—R. E. C.—S. J. W. S.—E. W.—C. J. H.—A. N.—A Member, &c.—received.

CHAPMAN & HALL'S LIST.

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